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LES
DANAÏDES,

TRAGÉDIE LIRIQUE

en cinq Actes

MISE EN MUSIQUE

P A R

Salieri
Eleve

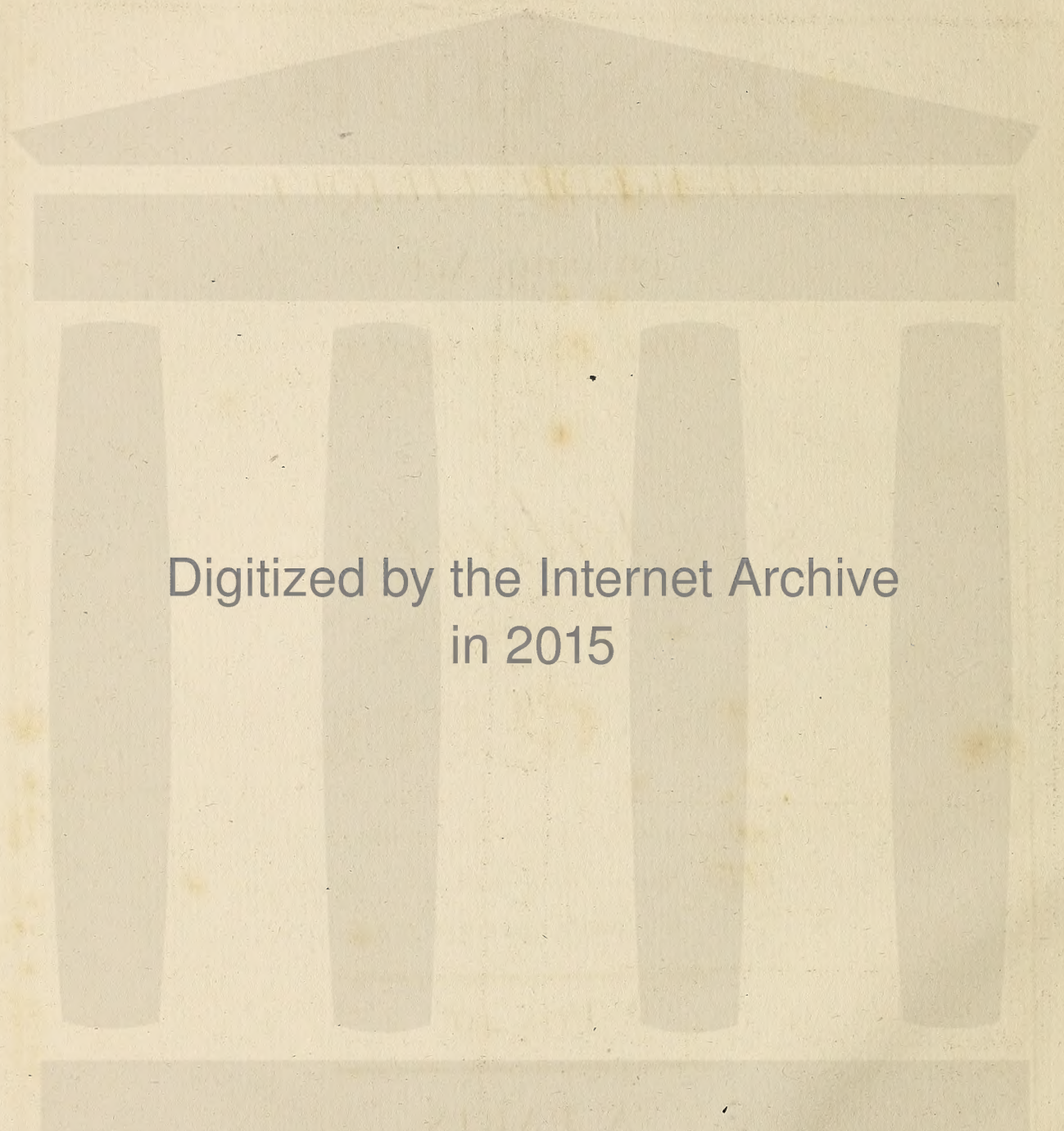
DE GLUCK.

*Représentée pour la première fois
par l'Académie Nationale de Musique
le Lundi 19 Avril 1784.*

Prix 40th.

A PARIS.

Chez DES LAURIERS M.^d de Papiers, rue S^t Honoré à côté de celle des Prouvaires.



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CATALOGUE

& Musique

(Du fond de Des Lauriers, M^e de Sapiet, rue S^t Honoré, A PARIS.

GRANDS OPERAS.

PARTITIONS

& Gluck.

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Armide.....	40
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Ouverture

1

Violons

Violas

Bassons

trambones

Basso

Andante maestoso

Cors en Ré

Hautbois

col Haut¹

col Haut²

Clarinettes

Tronpettes

clar

uis

P

FF

P

FF

FF

FF

P

P

Timballes

FF

P

Handwritten musical score on 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures across the staves.

Key markings and annotations include:

- col trump* (first staff)
- col v1* (third staff)
- col v2* (fourth staff)
- col v3* (fifth staff)
- col v4* (sixth staff)
- col v5* (seventh staff)
- col v6* (eighth staff)
- col v7* (ninth staff)
- col v8* (tenth staff)
- col v9* (eleventh staff)
- col v10* (twelfth staff)
- col v11* (thirteenth staff)
- col v12* (fourteenth staff)

Dynamic markings include **FF** (Fortissimo), **PP** (Pianissimo), and **fp** (Forte-piano).

4

coltr

P *sf* *P* *sf* *P* *FF*

P *FP* 16 *FP* *FF*

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a system with a key signature of one sharp (F#) and a common time signature (C). The staves are numbered 1 through 12. The bottom of the page features a page number 16 and a measure number 16.

Dynamic markings include *P* (Piano), *FP* (Forzando Piano), *FF* (Forzando Forte), and *unio*. The score also includes the instruction *col. Flauto 1°* and *col. Flauto 2°*.

The notation is written in a system with a key signature of one sharp (F#) and a common time signature (C). The staves are numbered 1 through 12. The bottom of the page features a page number 16 and a measure number 16.

6

This page of a handwritten musical score contains 16 staves. The notation is complex, featuring various clefs (treble and bass), key signatures (one sharp), and a variety of note values and rests. The score is divided into measures by vertical bar lines. Key markings include "col v.i." on the fourth staff and "FF" (fortissimo) on the sixth and seventh staves. The handwriting is in dark ink on aged, slightly yellowed paper.

7

tr *tr* *FF* *P*

FF *col b* *FF* *FF*

16

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, including treble and bass clefs. The music features various notes, rests, and dynamic markings such as 'FF' (fortissimo) and 'P' (piano). A 'solo' marking is visible on one of the staves. The handwriting is in ink on aged, slightly yellowed paper. The notation includes many beamed notes, suggesting a fast or intricate passage. There are also some markings that look like 'ff' and 'p' in different parts of the score. The overall style is that of a 19th or early 20th-century manuscript.

This page of a handwritten musical score contains 13 staves. The notation is as follows:

- Staff 1:** Treble clef, mostly rests.
- Staff 2:** Treble clef, mostly rests.
- Staff 3:** Treble clef, one sharp key signature (F#), continuous eighth-note melody.
- Staff 4:** Treble clef, one sharp key signature (F#), mostly rests.
- Staff 5:** Treble clef, one sharp key signature (F#), sparse notes.
- Staff 6:** Treble clef, one sharp key signature (F#), sparse notes.
- Staff 7:** Treble clef, one sharp key signature (F#), sparse notes.
- Staff 8:** Treble clef, one sharp key signature (F#), continuous eighth-note melody.
- Staff 9:** Treble clef, one sharp key signature (F#), continuous eighth-note melody with a **FF** dynamic marking.
- Staff 10:** Treble clef, one sharp key signature (F#), continuous eighth-note melody with a **FF** dynamic marking.
- Staff 11:** Treble clef, one sharp key signature (F#), chords.
- Staff 12:** Bass clef, one sharp key signature (F#), continuous eighth-note melody.
- Staff 13:** Bass clef, one sharp key signature (F#), sparse notes.

This page of musical notation, numbered 10, contains a complex arrangement for piano. The score is written on 18 staves, organized into two systems of nine staves each. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes a variety of note values, rests, and dynamic markings such as *col v 1^o*, *col Haut 1^o*, *col Haut 2^o*, *piu allegro*, *FF*, *pp*, *FP*, *P*, and *col b*. The piece concludes with a double bar line and the number 16 at the bottom center.

Musical score for page 11, measures 1-16. The score is written for a piano and features a key signature of one sharp (F#). The notation includes treble and bass staves. The first five measures (1-5) are marked *F P* (Forced Piano) and the next five measures (6-10) are marked *dolce* (softly). The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for page 16, measures 1-16. The score is written for a piano and features a key signature of one sharp (F#). The notation includes treble and bass staves. The first five measures (1-5) are marked *splo* (splo) and the next five measures (6-10) are marked *dolce* (softly). The score includes various musical notations such as notes, rests, and dynamic markings.

Alando *PP*

Calando

Calando

PP

Presto *FF*

P *FF*

P *FF*

P *FF*

P *FF*

tutti

Violoncelli *FF*

Presto

16

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with various musical notations. The page is numbered '13' in the top right corner. The score includes several staves, each with a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as 'FF' (fortissimo). The music is written in a traditional style, with a focus on melodic lines and harmonic support. The page is numbered '13' in the top right corner.

This is a handwritten musical score on aged, yellowed paper. It consists of ten staves. The top five staves are for the piano, and the bottom five are for the orchestra. The piano part begins with a treble clef and a key signature of one flat (B-flat). The orchestral part includes staves for woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and a low brass instrument (tuba or euphonium). The score is written in a late 19th or early 20th-century style, with many chords and arpeggiated figures. Dynamic markings such as 'P' (piano), 'cres' (crescendo), and 'F' (forte) are present. The notation is dense, with many beamed notes and complex rhythmic patterns. The paper shows signs of age, including discoloration and some wear at the edges.

P cres

Handwritten musical score on page 14. The page contains 14 staves of music. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and dynamic markings. The key signature is one flat (B-flat). The score is divided into two systems of seven staves each. The first system includes a treble clef staff with a melodic line, a bass clef staff with a harmonic line, and five staves of accompaniment. The second system includes a treble clef staff with a melodic line, a bass clef staff with a harmonic line, and five staves of accompaniment. The score concludes with a double bar line and the page number 16.

Dynamic markings include *P* (piano), *cres* (crescendo), *FF* (fortissimo), and *sf* (sforzando). The word *unio* is written below the staff in the second system.

At the bottom of the page, the text *P cres* and *FF* are written, followed by the page number 16.

Page 15, measures 1-8. The score consists of ten staves. The first four staves are treble clef, and the last six are bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. A 'p' (piano) dynamic marking is present in measure 8 on the fifth staff. The key signature has one flat (B-flat).

Page 16, measures 1-8. The score continues with ten staves. The first four staves are treble clef, and the last six are bass clef. The music includes triplets (marked '3') and dynamic markings such as 'sf' (sforzando) and 'p' (piano). The key signature remains one flat (B-flat).

ACTE PREMIER

*Le Théâtre représente le Bord de la Mer; un Temple des
preparatifs des Sermons de la paix et de l'himen; les filles
d'Egyptus descendes de leurs Vaisseaux.*

SCENE I.

*Danaus, Hypermnestre, Lyncée, les freres de Lyncée,
les Danaïdes, peuples et Sacrificateurs.*

The musical score is written for a full orchestra. The instruments and their parts are as follows:

- Trompettes en Si'**: Trumpets in B, playing a melodic line with some trills.
- Cornes 1^{re}**: First Horns, playing a melodic line with some trills.
- Hautbois et Clarinettes**: Flutes and Clarinets, playing a melodic line with some trills.
- Violons**: Violins, playing a melodic line with some trills.
- Cordes**: Strings, playing a rhythmic accompaniment.
- Violas**: Violas, playing a rhythmic accompaniment.
- Bassons**: Bassoons, playing a rhythmic accompaniment.
- Timballes**: Kettles, playing a rhythmic accompaniment.

The tempo marking at the bottom left is **Allegro Vivace**.

Maestoso

Darius

Toi par qui sans terreur on n'oserait ju ger ô Junon puis sante De-

Maestoso

F

F P

Linceé

esse re cois la sainte pro messe que ma bouche va pro fè rer Reine des

Andante assai

Dieux écoute et puis saïe expirer si je trahis saïs ma pensée' C'ou-ens rassem-

F

F

Vous peuple, et sacrifica-tems et de Lan-cée enten-

bles sous ces yeux protecteurs de l'antur

dez le ser-mens et devant les Dieux immor tels
aux pieds de ces su tels je jure pour

Detailed description: This block contains the first system of a musical score on page 15. It consists of eight staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the last four are for piano accompaniment. The music is in a minor key with a common time signature. The lyrics are written in French and are placed below the vocal staves. The first four measures contain the lyrics 'dez le ser-mens' and 'et devant les Dieux immor tels'. The last four measures contain 'aux pieds de ces su tels' and 'je jure pour'.

ils mettent la main sur l'autel
pour mon pere et ses fils par les memes sermens je promets d'etou
moi pour mes filles

Detailed description: This block contains the second system of a musical score on page 15. It consists of eight staves. The first four staves are for vocal parts and the last four are for piano accompaniment. The music continues from the first system. The lyrics are written in French and are placed below the vocal staves. The first four measures contain the lyrics 'ils mettent la main sur l'autel' and 'pour mon pere et ses fils par les memes sermens'. The last four measures contain 'je promets d'etou' and 'moi pour mes filles'. There is a fermata over the final measure of the system.

ser tous les ressen-ti-mens qui di-vi-saient nos deux fa-milles

Choeur

Cors m.f.

Hautbois

W. FF

Violes

Bassons

o jour de paix o jour heureux vous avez com blé vous avez com

allure

16

Handwritten musical score on page 21. The page contains two systems of music. The first system includes vocal lines and instrumental accompaniment. The lyrics are in French and are written in a cursive hand. The second system continues the musical notation with more vocal lines and instrumental accompaniment. The page is numbered 21 in the top right corner.

ble' tous nos vœux

ciel

si l'un de nous oseroit vio-ler sa promesse ciel

désigne le par les coups et de son cha-ti-ment e-pouvan-te la

Core in F

Hautbow

W.

Violas

Bassons
Chœur

que la foudre vange resse la se-pare d'entre nous

Grece que la

Lincée

sur lui des Dieux du

Danaus

allez

p

Andante Maestoso

P cres F

P cres F

F cres F

de son sort a ja mais que tout l'enfer n'e misee

Sur invoquons le courroux

des coupables, fa mau que les

Andante Maestoso

F

cres

F

F

cres

F

P cresc *FP* *FP*

P cresc

P cresc *F* *FP* *FP*

de chaîne dans son coeur les serpents d'ery- - nis que le - re -

mauvais - nis se con - fondent pour son su - pli - ce que le - re -

P cresc *F* *F*

16

mord que le re mord les y nour ris se

Maestoso

F
unio
col b
Danaus
 approchez vous mes chers ne veux a ces tendres yeux donnez la

main mes filles et soy ez les liens heureux qui ré-u-ni ront nos familles

Chœur

Trompettes in C.

Cors in F

Flutes

Hautbois et Clarinettes

Violons

Violes

Bassons

Timballes

Allegro^P Maestoso

F *P*

A handwritten musical score on 16 staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *F*, *P*, *cres*, and *pp* are written throughout. The score is organized into measures by vertical bar lines. The bottom of the page features the word *cres*, the number 16, and the letter *F*.

28

Des vents du ciel douce Hi-me-née des

col v. 1.

col v. 2.

prend la tête couronnée de fleurs et de Myrtes nouveaux des

This musical score is for a vocal and instrumental ensemble. It features a vocal line with French lyrics and several instrumental parts. The vocal line includes dynamic markings such as *p* (piano), *sf* (sforzando), and *P* (piano). The instrumental parts include a piano with rapid sixteenth-note passages and a cello/bass line. The score is written on 14 staves.

30

p *sf* *P* *sf* *sf* *P*

cends *p* *des-cends* *la-té-te* *couron-né-e* *de* *fleurs* *et* *de* *myrtes* *de*

p

col v1^o
col v1^o
cres *F*
cres *F*
P
cres *F*

fleurs et de - Myr - tes - de fleurs et de - Myr - tes - nou veaux et de Myrtes nou

cres *F*

A musical score for a piece, likely a symphony or concerto, featuring multiple staves. The score is written in G major (one sharp) and 4/4 time. The first system (measures 1-16) includes a vocal line with lyrics in French. The instrumental parts include a piano (p), a violin (v), a viola (v), a cello (c), and a double bass (b). The score is marked with dynamic changes: *sf* (sforzando), *P* (piano), and *F* (forte). The lyrics are: "veaux de vos mains de vos coeurs ta douce loi dis pose la". The page number 16 is printed at the bottom center.

veaux de vos mains de vos coeurs ta douce loi dis pose la

sf *P* *F*

16

douce loi dis pose e - tends ton voile de - Ro - se et fait bril - ler - tes flam

P F FF

P 16 FF

beaux des cends la tête couron née la tête couron née de fleurs et de

sf *P* *cres* *F* *P* *cres* *F* *F*

P *cres* *F* *P* *cres* 16 *F* *F*

A handwritten musical score on aged paper, featuring ten staves. The top seven staves are for instruments: the first two are treble clef, the third is a high treble clef (likely for a flute or violin), and the next four are bass clef. The bottom three staves are for a vocal line, with the lyrics written below the notes. The music is in a common time signature (C) and includes various musical notations such as notes, rests, trills (marked 'tr'), and dynamic markings ('P' for piano, 'F' for forte). The lyrics are in French: 'myr tes nou veaux e tends ton voile de Ro se et fais brî ler tes Flam'. The page number '16' is centered at the bottom.

myr tes nou veaux e tends ton voile de Ro se et fais brî ler tes Flam

P 16 F

unis

dolce **FF** *P* **F**

beaux et fait briller et fais briller tes flammes beaux et fais briller et fais briller tes flammes

dolce **FF** *P* **F**

16

Handwritten musical score on page 37. The score consists of 16 staves. The first 10 staves are for a piano accompaniment, featuring various musical notations including notes, rests, and dynamic markings such as *unio* and *sf*. The 11th staff contains the lyrics *beaux fais briller tes flammes beaux*. The 12th staff continues the musical notation. The 13th staff is a blank staff. The 14th staff contains the lyrics *beaux fais briller tes flammes beaux*. The 15th staff continues the musical notation. The 16th staff is a blank staff. The page number 37 is written in the top right corner. The page number 16 is written at the bottom center. The letter *p* is written at the bottom right.

col v. 1^o
unis

col b

pp cres

This system contains the first 15 measures of the score. It features a woodwind section (flutes, oboes, and bassoons) and a string section. The woodwinds play a melodic line with some rests, while the strings provide a harmonic foundation. Dynamics include *pp* (pianissimo) and *cres* (crescendo). The woodwinds are marked *col v. 1^o* and *unis*, and the bassoons are marked *col b*.

Hautb.
douce

Violons

Violas

Bassons

un poco Adagio

F 16

col v. 1^o cres F

col b

sf sf

PF PF

This system contains measures 16-20. The woodwinds continue their melodic lines, with the flutes marked *Hautb. douce*. The strings play a rhythmic pattern. Dynamics include *cres* (crescendo), *F* (forte), *sf* (sforzando), *PF* (pianissimo), and *un poco Adagio*. The woodwinds are marked *col v. 1^o* and *cres*, and the bassoons are marked *col b*.

This page contains a handwritten musical score, likely for a piano and orchestra. It is organized into three systems, each consisting of five staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system shows a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The second system includes a section marked *unio* and another marked *col b*. The third system features a section marked *sf P* and another marked *sf P*. The score is written in a single system of five staves, with a double bar line indicating a section change. The page number 39 is in the top right corner, and 16 is at the bottom center.

Handwritten musical score on three systems of five staves each. The notation includes various note values, rests, and dynamic markings such as *unio*, *col b*, *sf P*, and *sf P*. The page number 39 is in the top right corner, and 16 is at the bottom center.

All.^o Spiritoso

colp. 1.^o

uno

F

F

F

F

F

Hautb.

vv. F

P

P

P

P

Violas et bassons coll.

Plancipe

Loin de nous jalousie et freuse porte ailleurs ton poi

flute seule

P

P

P

P

P

son cru-el goute le charme mu-tu-el d'une chaîne à jamais heu-reu-

se du ne chaîne a jamais heu-reu-se tendre-a-mour inno-

F *Haut.* *dolce*

cente paix que sou vent des cœurs on e-wite que nos lam-bris soient votre-a-

mezf *tute* *dolce*

mezf

Musical score for the first system. The system consists of eight staves. The top four staves are for instruments (flute, violin I, violin II, and viola), and the bottom four are for voices (soprano, alto, tenor, and bass). The lyrics are in French. The word "douce" is written above the soprano staff. The lyrics "et ne fuy-és ne fuyés plus les pa-lais" are written below the bass staff. The word "P" (piano) is written below the bass staff.

douce
 et ne fuy-és ne fuyés plus les pa-lais
 P

Musical score for the second system. The system consists of eight staves. The top four staves are for instruments (flute, violin I, violin II, and viola), and the bottom four are for voices (soprano, alto, tenor, and bass). The lyrics are in French. The word "P" (piano) is written below the bass staff. The lyrics "es ne fuy-és plus les pa-lais ne fuy-és plus les pa-" are written below the bass staff. The word "F" (forte) is written below the bass staff.

P
 F
 F
 es ne fuy-és plus les pa-lais ne fuy-és plus les pa-
 F

Chœur

43

Corni *F* *P*

Hautbois *F* *P*

Clarinettes

Violons *P* *F* *P*

Violes

Bassons

lais *tendre a* *mour inno-* *cente* *paix que sou-* *vent des cour-* *son e-* *xite que*

Flute seule

Hautb

col Hautb

Violon Hautb

dolce **F** **sf**

nos lambris soient votre a-zile et ne fuyez ne fuyez plus les palais

dolce

13

Detailed description: This is a page of a musical score, page 44. It features a large ensemble of instruments and a vocal soloist. The instruments include Flute (Flute seule), Oboe (Hautb), Cor Anglais (col Hautb), Violoncelle (Violon Hautb), and a vocal soloist (Soprano). The score is written in French. The vocal line has lyrics: "nos lambris soient votre a-zile et ne fuyez ne fuyez plus les palais". The music is in a key with two flats (B-flat and E-flat) and a common time signature. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like *dolce*, **F**, and **sf**. The page number 44 is in the top left corner, and the number 13 is at the bottom right.

Handwritten musical score on page 45. The score consists of 12 staves. The first three staves are for a vocal line, with the first staff containing a treble clef and a key signature of one flat. The next three staves are for a piano accompaniment, with the fourth staff containing a treble clef and a key signature of one flat. The next three staves are for a second vocal line, with the sixth staff containing a treble clef and a key signature of one flat. The last three staves are for a piano accompaniment, with the ninth staff containing a bass clef and a key signature of one flat. The lyrics are written in French: "et ne fuy ez ne fuyez plus les pa lais ne fuyez plus les pa lais". The score includes various musical notations such as notes, rests, and dynamic markings like *sf* and *F*. The page number 45 is in the top right corner, and the page number 16 is at the bottom center.

et ne fuy ez ne fuyez plus les pa lais ne fuyez plus les pa lais

F 16

Score for measures 1-15. The score is written for a full orchestra. The key signature is one sharp (F#), and the time signature is common time (C). The instruments and their parts are:

- Trompettes en Re**: Measures 1-15, with a *col v 1^o* marking at measure 11.
- Hautbois**: Measures 1-15, with a *unis* marking at measure 11.
- violons**: Measures 1-15, with a *dolce* marking at measure 1 and a *FF* marking at measure 11.
- violas**: Measures 1-15, with a *unis* marking at measure 11.
- Bassons**: Measures 1-15, with a *col b* marking at measure 11.
- un poco Andante**: The tempo marking for the first system.
- tutti**: The dynamic marking for the second system.

The score is divided into two systems by a double bar line at measure 11. The first system contains measures 1-11, and the second system contains measures 12-15.

Score for measures 16-31. The score is written for a full orchestra. The key signature is one sharp (F#), and the time signature is common time (C). The instruments and their parts are:

- violons**: Measures 16-31, with a *P* marking at measure 16 and a *F* marking at measure 20.
- violas**: Measures 16-31, with a *unis* marking at measure 16 and a *F* marking at measure 20.
- Bassons**: Measures 16-31, with a *tutti* marking at measure 16 and a *F* marking at measure 20.
- un poco Andante**: The tempo marking for the second system.
- tutti**: The dynamic marking for the second system.

The score is divided into two systems by a double bar line at measure 20. The first system contains measures 16-20, and the second system contains measures 21-31.

Musical score for page 47, measures 1-4. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1-2, and the second system contains measures 3-4. The instruments are arranged in two rows. The top row includes the first and second violins, the first and second violas, the first and second flutes, the first and second oboes, the first and second clarinets, the first and second bassoons, the first and second trumpets, the first and second trombones, and the first and second tubas. The bottom row includes the first and second cellos, the first and second double basses, the first and second horns, the first and second flutes, the first and second oboes, the first and second clarinets, the first and second bassoons, the first and second trumpets, the first and second trombones, and the first and second tubas. The score is written in a standard musical notation with notes, rests, and dynamic markings. The dynamic marking *FF* (fortissimo) is present in measures 3 and 4. The woodwind parts are marked *flute col. vi.* and *col. b.* (contrabassoon).

Musical score for page 47, measures 5-8. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two systems. The first system contains measures 5-6, and the second system contains measures 7-8. The instruments are arranged in two rows. The top row includes the first and second violins, the first and second violas, the first and second flutes, the first and second oboes, the first and second clarinets, the first and second bassoons, the first and second trumpets, the first and second trombones, and the first and second tubas. The bottom row includes the first and second cellos, the first and second double basses, the first and second horns, the first and second flutes, the first and second oboes, the first and second clarinets, the first and second bassoons, the first and second trumpets, the first and second trombones, and the first and second tubas. The score is written in a standard musical notation with notes, rests, and dynamic markings. The dynamic marking *FF* (fortissimo) is present in measures 7 and 8. The woodwind parts are marked *col. vi.* and *col. b.* (contrabassoon).

Dacapo

Andante

Dacapo

je vois jeunes e-poux dans vos yeux satis-faits de vos premiers trains

Allegretto

ports briller l'impati-ence je les contrains par ma pré-sence laissons les éclater en

paix belle Hypermnestre et vous tendre Lin cée que j'aime à distin- guer dans
un moment si doux, vous qui d'une ardeur empressée donnez l'exemple à ces heureux e'
pour presi-dez à leurs jeux qu'une vive al-le-gresse que

16

les banquets d'Hymen couronnent ce beau jour et bientôt ve nez dans ma cour de vos

freres suivis, gou ter la double i-vresse et de Bac chus et de l'amour

Cornu in G
Hautb.
vv. F
Autecol v 1^o
FE
Violoncelles
Bassons
F
Andante Maestoso
15
FF

51

flute tacet

Jouis-sez du destin pro-pice dont l'a-mour flatte vos de-sirs jouis-sez jouis-

sez sans bruit souvent la mort se glisse et vous frappe du sein du plaisir et vain-

16

frappe au sein du plaisir jouissez du destin pro-ri-ce dont l'a-mour flatte vos de-sirs

A. tacet

unis

P

chaque instant la fatale barque peut vous entraîner sans re-tour nul de nous ne sait si la

tacet

parque vont lui fi-ler un autre jour un de vous ne sait si la parqueront lui fi-ler un au-tre

jour jouis-sez du destin pro-pice dont l'a-mour flatte vos de-sirs sans bruit souvent la

mort - se glisse sans bruit souvent la mort - se glisse et nous frappe - et nous
 unio
 frappe au sein du plaisir et nous frappe au sein du plaisir jouis -

F P
 cresc F P
 F

sez jouis sez

flute col v. 1°
f
cel b
Scene II les mêmes exceptez Danaus Lynceé Hypermnestre Lynceé objet de ma ten

Allegro assai
flute col v. 1°
All°
f
F
Hypermn.
dresse cher époux je suis donc a toi! ta main cette main que je

Flûte *in 8^a*

Hyper.

presse, cette main char mante est à moi

o' voeux inespé

Autocelvi. *flu. tacet*

L'incée

rez o fé li citez pure

n'est ce point de mes sens u ne charmante erreur non

Hyper.

non que ton cœur se ras sure les sermens de l'hi men confirment ton bon heur pourroit

ou dans un man songe goûter des biens si par fait cher époux si c'est un songe qu'il ne fi-

un poco Adagio

nisse ja mais *Lincée* quoi ton pere et le mien avoient connu la haine et le plus tendre amour unis-

sait nos deux coeurs *Hyper.* que leurs inimitiés mont fait verser de pleurs !

16

cher e' poue non rien que la mort est il au ciel un plus beau

sf *F* *p*

est b

fort

sort est il au ciel un plus beau sort un plus beau sort l'a m'ur la m'aj'ant nous en

F *P* *P*

rien ne peut rompre un noeud si fort cher - e - pour non rien que la mort

peine

est il au ciel un plus beau sort est il au ciel un plus beau sort un plus beau

16

cresc

sort l'amour jamais nous en chaîne la-mour a jamais nous en chaîne rien ne peut rompre un noeud si

col v 1^o

cres

f

unis

col b

col b

fort l'a-mour à ja-mais nous en chaî-ne l'a-mour à ja-mais

cres

cres

The first system of the musical score, measures 1-4. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a long note, followed by a trill (tr) in measure 2. The piano accompaniment includes a crescendo (cres) in measure 2 and a forte (F) dynamic in measure 3. A 'col b' (colla parte) marking is present in measure 2. The lyrics are 'nous en - - - chai - - - ne'.

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The vocal line has lyrics 'vous qui de notre ame at - ten -'. The piano accompaniment includes a crescendo (cres) in measure 5 and a forte (F) dynamic in measure 6. A trill (tr) is marked in measure 7. The tempo instruction 'un poco lento' appears in measure 7, along with the dynamic marking 'm.f. P'. The lyrics 'vous qui de notre ame at - ten -' are written across measures 7 and 8.

un poco lento

drie formes l'ac cord enchan teur Dieu auriez vous la barba-ri e de nous o-ter tant de bon-

F P

heur! auriez vous la barba-rie de nous o-ter tant de bon-heur

F P

All^o Maestoso

Chœur

65

Trompettes in C.

Cors in F.

Flûtes

Hautb.

pp

cres

Violoncelles solo

Bassons

des-cends du-ciel douce-Hi-me-ne'e

pp

16

at page Page 26

ACTE SECOND

*Le Théâtre représente un lieu souterrain du Palais consacré à Némésis ;
la statue de la Déesse est au milieu : au-devant est un Autel.*

Scène Première.

Danaus, les Danaïdes :

Adagio

The musical score is written for the following instruments and voices:

- Tromboni**: Two staves, starting with a half rest followed by a half note G#4, then a half note G#4, and finally a half note G#4.
- Oboe e Clarinetti**: Two staves, starting with a half rest followed by a half note G#4, then a half note G#4, and finally a half note G#4.
- Violini**: Two staves, starting with a half rest followed by a half note G#4, then a half note G#4, and finally a half note G#4.
- Viola**: One staff, starting with a half rest followed by a half note G#4, then a half note G#4, and finally a half note G#4.
- les Danaïdes**: One staff, starting with a half rest followed by a half note G#4, then a half note G#4, and finally a half note G#4.
- Fagotti**: Two staves, starting with a half rest followed by a half note G#4, then a half note G#4, and finally a half note G#4.
- Basso**: One staff, starting with a half rest followed by a half note G#4, then a half note G#4, and finally a half note G#4.

The score includes dynamic markings such as *p*, *cres.*, *f*, and *ff*. The tempo is marked *Adagio*. The score is numbered 16 at the bottom.

ou sommes nous? o ciel! quel spec ta-cle d'hor reur! Dansais
 mes filles est

tems de vous ouvrir mon cœur, et de vous révé-ler un effrayant mis-tère, que jusqu'à ce mo-

-ment ma bouche a du vous taire. vous voyez Némésis dont l'équité se-vère venge les atten-

16 *f*

All.^o Maestoso

f p

col B.

-tats des long tems mon cou-roux sur cet Autel sanglant lui devoua le pere de vos nouveaux E

f p

f

Hyp:

votre frere cruel? Je fris-sonne!

-pour. lui même ce juste sentiment n'a rien qui v. e'tonne, mes

f *p*

f

filles aucune de vous n'igno-re qu'Egyp-tus m'a chassé de mon trône; qu'il ordonna ma mort qu'il

f

f

nous fallut longtems traî-ner dans cent climats une misere af-freuse implo-

f

ff

-rant des mortels la pi-tié de dai-gneuse, et des Dieux les secours trop

ff

Flu: Ob: et Clar:

f

p

ff

à quels maux nous li-vra sa cru-el-le pour sui-te jusqu'au jour où le

Fag:

lents And: con moto

f

p

p

f *f*

f *p*

f *p*

Hyp: Rec:

Ciel touché de nos dou- - leurs eut dans les muts d'Ar- gos termine' notre suite

et du bandeau Roy- - al eut es-suye nos pleurs quelle hor- - reur je pré- vois!

la

fin de nos mal-heurs n'a fait que le re-soudre à hâter notre perte il cache ses desseins sous des

voiles trompeurs n'o-sant plus contre nous les suivre à force ou-verte. ils cou-

Placippe
Ces sermens,

les Danaïdes
-vraient les pièges de la mort Justes Dieux Fuyez du sort qu'il vous a-rête par les

ff Allegro *p* 16

bras de ces fils qu'il chargea de ses coups il veut de votre hymen en-sanglanter la fête et

le barbare! et des Dieux la longue patience l'épargnerait en nous devons périr des mains de vos Epoux

ff 16 *p* *cres.* *ff*

cor.

mes filles il est tems d'égaler au for fuit mon affreuse vengeance et c'est de v. que je l'attends

p *fp* *ff*

Presto

sur cet au-tel épouventable ju rez par Nemesis, et sous son œil vengeur, ju-

p *f* *p* *fp* *f*

Presto

-rez de servir ma haine implacable contre mon barbare oppresseur.

ff

*Maestoso ma non lento*Oboe et
ClarinettesCorni
in D.

Violini

Viola

Tromb.

Basso et
Fagotti

Soprani

Divi-ni-te de sang la vaine, o toi dont la rage homi-

*cres.**ff**pp**cres.**ff**pp**cres.**ff*

16

piu Adagio

- cide poursuit les crimes des hu-mains, notre aveugle bers - sance, te con sacre la van

fag.

ff *rinf* *ff* *p*

ff *f* *ff* *p*

ff *p*

Hyper:

- geance le con sacre la van geance qu'un pere confie a nos mains De - tes -

ff *All. assai*

Recit: *Danaus*

- table serment! cou-pable obeis-sance! Saisissez ce poignard

ff *ff*

cachez les dans vos seins.

p

16

nuit va sur ces murs jeter son voile sombre. l'heure du si-lence, et de

l'ombre pres de vous va guider leurs pas, accueillez les cruels avec un sourire

tendre, et quand l'heureux signal se sera fait entendre dans leurs flancs portez le tre pas.

ff

Allegro

Oboe

Violini *p*

Viola

Fagotti

Danaus

Basso

Je vous vois fremir de co-le-re,

elle e'-tin-cel-le dans vos yeux . van-gez-

ores

vous vangez votre pe - re van - - gez la nature et les Dieux. punis -

-sez d'un coup légi - ti-me leur im-pi toyable fu - reur leur impito - yable fu-

f *ff* *ff*

Handwritten musical score for a dramatic scene, featuring vocal lines and piano accompaniment. The score is written on ten staves.

First System (Staves 1-5):

- Staff 1: Treble clef, vocal line.
- Staff 2: Treble clef, piano accompaniment, dynamic marking *ff*.
- Staff 3: Treble clef, piano accompaniment, dynamic marking *col B.*.
- Staff 4: Bass clef, piano accompaniment, dynamic marking *col B.*.
- Staff 5: Bass clef, vocal line with lyrics: *- reur. on a dé-ja commis le crime desqu'il est concu dans le cœur.*

Second System (Staves 6-10):

- Staff 6: Treble clef, piano accompaniment, dynamic markings *fp*, *fp*, *fp*, *fp*, *ff*.
- Staff 7: Treble clef, piano accompaniment, dynamic markings *fp*, *fp*, *fp*, *fp*, *ff*.
- Staff 8: Bass clef, piano accompaniment.
- Staff 9: Bass clef, piano accompaniment.
- Staff 10: Bass clef, vocal line with lyrics: *vangez vous vangez votre pere, van-gez la nature et les Dieux; punis-*

Dynamic markings include *ff* (fortissimo), *fp* (fortissimo piano), and *col B.* (crescendo).

-sez d'un coup le-gi-ti-me punis-sez d'un coup le-gi-

-ti-me leur im-pi toyable fu-reur leur impito-ya-ble fu-reur.

cres.

Chœur

81

*Trombe
in D*

Corn

Oboi

Clarineti

Violini

Viole

Fagotti

Tim:

Tromboni

Soprani

Basso

ff

Oui qu'un flambeau des Eu-mé-nides l'himen al-lu-me ses flam-

Oui

ff

Handwritten musical score on page 82. The score consists of 16 staves. The first 10 staves are instrumental, featuring various musical notations including notes, rests, and dynamic markings such as *f*, *fp*, and *ff*. The 11th staff begins with the vocal line, starting with the word "beaux." followed by the lyrics: "frap-pons ces cœurs per-fide et que les lits d'hi-men leur servent de tom-". The 12th staff continues the vocal line. The 13th and 14th staves are instrumental, with the 14th staff featuring dynamic markings *fp* and *ff*. The 15th and 16th staves are instrumental, with the 16th staff featuring dynamic markings *fp* and *ff*. The page number 16 is written at the bottom center.

Musical score for a vocal and instrumental ensemble, page 83. The score features multiple staves with various musical notations including treble and bass clefs, key signatures of two sharps (F# and C#), and dynamic markings like "ff". The bottom section includes French lyrics for a vocal line.

ff

col B.

Col B.

beaux oui qu'àux flam beaux des Eu-mé-nide l'hymen al-lume ses flam-beaux. frap

musical score for page 84, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in French: *-pour ces cœurs per-fi-de, frap-pous ces cœurs per-fides; et que les liés dhi men et*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f p* and *p cres.*.

que les lits d'hi-men leur servent de ton-beaux.

cres. *p* *ff* *ff*

This page of musical notation consists of 14 staves. The notation is written in a key signature of one sharp (F#) and includes various musical symbols such as treble and bass clefs, and complex rhythmic patterns including sixteenth and thirty-second notes. A section of the music is marked "col B.".

SCENE II.

Danaus arrêtant *Hyper-*
-mnestre qui veut sortir avec
ses Sœurs.

Quand les sœurs ont juré de servir ma vengeance je t'obsèr-

Hyp: *Dan:*
 -vais tu gardais le silence Mes sœurs, je les dé-teste, elles m'ont horreur *Per.*

Hyp:
 fide! que dis-tu? Quelle affreuse noirceur! aux fils de votre hère u-nir nos desti-

fp

- née en fon- cer par nos mains le cou- teau dans leur flancs; et des flam beaux de l'hyme-

fp

fp

née éclai- rer leur corps ex- pirans

Dana:

Je prends sur moi tout le fardeau du

fp

crime: ce n'est point à toi de juger si ma ven- geance est légitime, et c'est à toi de me ven-

fp

Hyp:
-ger. Lin-cée a sur l'Autel re-çut sa foi sa crée. oubliez vous la paix

Dan:
vous avez jurée? Vain ser-ment qui me fut dicté, arraché par la loi su-prême qu'impo-

un poco All:
Hyp:
-saient ma ven-geance, et la neces-si-té. les Dieux savent; Le Ciel attes-té par vous

même sait la force des miens et leur sincé-ri-té'. Tu pourrais me tra-hir! Plutôt mou-

Dan: *Hy:*

-rir sur l'heure: mais pour sauver l'E-poux que mon cœur doit che'-rir, je

fp

veux égale-ment et dois vouloir mourir Le Ciel l'a condamné puis que je veux qu'il

Dan:

f

meure veux-tu me livrer à ses coups, veux-tu d'un fol A-mour me rendre la vic-

f

p

time! à l'Auteur de tes jours préférer un E-poux! l'aut-il pour vous ai mer ne pas haïr le

p

f

Dan:

crime! Crains d'atti-rer sur toi ma haine et mon cou-reux. Mon ordre est pro non-

f

p

Hyp:

- ce, c'est à toi d'y sous-crire. Avez vous pu me le prescrire? quoi! vous ordonnez que ma

main dans le cœur d'un Epoux plonge un fer as-sassin! vous o-sez l'ordonner, ah cru-

Andante

ff *p*

Dan: *Hyp:*

- et! ah barbare!... Per-fide! Pardonnez au trouble qui m'égaré...

ff

Andante

Violini

Viola

Fagotti

Hypermnestre

Basso

Par les larmes dont votre fille ar-rose en tremblant votre

sein, mon pere de votre fa-mille ne de venez pas l'as-sas-

cres. *f* *pf* *p* *f*

- sin, mon pe - re mon pe - re ne de-venez pas l'as-sas-

cres *f* *p* *f*

16

-sin craignez des Dieux la justice su prême, et ne vo-yez qu'avec hor reur un for-

fait que l'enfer lui même n'aurait pas con-cu n'aurait pas con-cu sans ter-

-reur. par les larmes dont votre fille ar-rose en tremblant votre sein, mon

Musical score for a vocal and instrumental ensemble. The score is written in French and includes dynamic markings such as *f*, *ff*, *p*, *fp*, *cres.*, and *ff*. The lyrics are:

-sin craignez des Dieux la justice su prême, et ne vo-yez qu'avec hor reur un for-
 fait que l'enfer lui même n'aurait pas con-cu n'aurait pas con-cu sans ter-
 -reur. par les larmes dont votre fille ar-rose en tremblant votre sein, mon

pere de votre fi- mille ne devenez pas l'assas- sin, mon pere! mon pere! ne devenez

cres. f p

pas l'as- sas sin.

Dan: Fille in digne de la lumiere tu

f ff

mais qu'un oracle ef- fra- yant menace Dana- us de tomber expi- rant sous la fatale

main d'un des fils de son frere et tu voudrais pour sauver ton Amant voir immoler ton pere! mais tu le vou-

dras vainement, tremble jusqu'à l'heure fixée où doit couler le sang du perfide Lin cée; des regards vici-

- lants que tu ne verras pas vont assieger les pas, et pénétrer jus que dans ta pensée.

Adagio

Violini

Viola

Darius

Basso

f p

f *p*

Si mon se-cret peut t'échap-per par un coup d'oeil, une pa-

f

Presto

-role, sur tous deux soudain la mort vole; un même coup va vous fra-per.

f

f

SCENE III.

Hypermnestre, seule.

Violini

Viola

Hyp:

Basso

Où suis-je ? où suis-je, ô ciel!

p f pp

d'où viennent ces té-nebres? les enfers en ces lieux seraient-il transpor-

tes? j'entends autour de moi je - ter des cris fu-nebres, le sang ruis-selle à mes co-

ff

Adagio

tes: ou j'irai je ?.. mes pas sont entourés d'a bîmes un ordre affreux entre deux

fp ff p

crime me contraint à choisir faut-il que je de couvire un or rible mystère ? dans l'ombre du secret

fp ff

fp

dois-je l'ensevelir ? si je parle j'immole un père, si je me tais, mon Epoux va pi - rir !

*Allegro**Tromb: in C**Corni in F.**Flauti**Oboi**Clarineti**Violini**Viola**Fagotti**Timpani**Hypermnestre**Basso*

The musical score is written for a full orchestra and a vocal soloist. The instruments listed on the left are Trombones in C, Horns in F, Flutes, Oboes, Clarinets, Violins, Viola, Bassoons, Timpani, Hypermnestre (likely a cymbal or similar percussion), and Bass. The tempo is marked *Allegro*. The key signature is one flat (B-flat major or E-flat minor). The time signature is common time (C). The score is divided into measures by vertical bar lines. The vocal line, written for the Hypermnestre part, includes the lyrics: "Foudre ce-les-te je t'ap-pelle si-nis mes, maux, viens m'embra-". The dynamics include *f* (forte) for the Violini and Basso parts.

Handwritten musical score on page 101. The score consists of 16 measures across 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the bottom staff.

Lyrics: *-ser* *qui la re-tient? que ne part-elle? qu'arde telle a m'ou-ser?*

Dynamic markings: *ff*, *p*, *cres.*, *ff*.

Page number: 16

un poco più lento *1. tempo*

ô cher E-poux! Pe-re barbare! mon sang se glace et ma raison s'é-gare;

p *f* *p*

A musical score for a voice and instrumental ensemble. The score consists of 14 staves. The top 10 staves are for instruments: the first two are treble clef staves with whole rests; the next six are treble clef staves with whole notes and some accidentals (sharps and naturals); the next two are bass clef staves with whole notes and accidentals. The 11th staff is a treble clef staff with eighth notes. The 12th staff is a treble clef staff with eighth notes. The 13th staff is a bass clef staff with eighth notes. The 14th staff is a bass clef staff with eighth notes. The lyrics are written below the 14th staff.

mon esprit agi- te' flote en un doute af freux. tous mes desseins ont fin se de-

truisent en treux. du cruel Dana us qui peut calmer la rage? j'ai vu de son
m f p ores

piu All^o
fp f fp fp fp ff
fp fp f 16 fp fp fp ff
piu All^o

vil mena cant par tir le signal ducar nage: il brute le cruel des eni vrer de sang.

p
Larghetto

Solo

Ah mon ame en ses maux de force est depourvue. le monde ni le Ciel n'en sont

p
Larghetto

solo *♩*

#

pointatten dris de mes pleur. suppli ants ils de tournent la vue, ils ferment l'oreille à mes

cris. je me vois sans se cours, tout me fuit m'aban- donne : la sombre nuit qui m'envei-

16

solo

cres. *ff* *p*

f *m f* *cres.* *ff* *p*

ronne ne decouvre a mes yeux que mille objets d'hor-reur. o malheu-reuse! o jour de

1^o tempo

m f *p* *f*

crime et de ter-reur! o foudre des Dieux je t'ap pelle fini mes maux, viens m'en braser.

m f *p* *f* *1^o tempo*

16

qui la re- tient? que ne part-elle? que tardet-elle à m'écra-ser! viens!

ff p ff

finis mes maux, viens viens m'écra ser, viens m'écra-ser.

p fp fp fp ff

16

This page of musical notation, page 16, features 15 staves. The notation includes various musical symbols such as notes, rests, and accidentals, arranged in a complex, multi-measure format. The page is numbered 16 at the bottom center.

ACTE TROISIEME.

Le Théâtre représente un Jardin orné pour une Fête consacrée à Bacchus et aux Dieux d'Hyménée. On y voit ce qui suivait chez les Anciens le Banquet du soir, au jour des Noces.

Scene Premiere.

*Les Danaïdes, les Epoux, Danaus, Hypermnestre, Lincee, Esclaves
Couronnés de fleurs.*

Allegro

Tromb.

Corn in B.

Flauti

Oboe et Clarin.

Violini

Viola

Fagotti

Timp.

Basso

con le Tr.

col 1.^e V. in 3.

col Ob. 2.^e in 3.

sf

sf

Staccato

col B.

Handwritten musical score on page 113. The score is written on multiple staves, including a grand staff at the top and several individual staves below. The notation includes notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). A section of the score is labeled *unus col 1º ff.* and another section is labeled *unus*. The page number 113 is visible in the top right corner. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score for a large ensemble. The page contains 14 staves. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings. The lyrics are written in French and are positioned below the lower staves.

Lyrics: *Cele- brons a l'en- vi- cette heu- reu- se alli- an- ce*

dont un pe re a for-me' les nœuds *Répon dons tou-tes a ces vœux a*
dont un
dont l'hi
dont l'hi men a for-me' les nœuds *Dieu d'A-mour comble tous nos vœux, re-*

vee la même ar-deur a vee la même ar-deur la même la même impa-ti-
 -ponds à nos de-sirs re-ponds à nos de-sirs a no-tre à notre im-pa-ti-

This page of musical notation, numbered 117, contains several staves of music. The top staves feature woodwind parts, including a section marked *p* Oboe Soli. Below these are string staves. The bottom section of the page includes vocal staves with lyrics: *- an - - - ce* and *Dieux qui for-*. The notation is complex, with many notes and rests, and includes dynamic markings such as *p* and *p Oboe Soli*.

Handwritten musical score for a piece, likely a song or opera. The score is written on multiple staves, including vocal lines and piano accompaniment. The key signature is one flat (B-flat). The tempo or mood is indicated by the word *unus* in the first staff. The lyrics are in French and appear at the bottom of the page.

unus

avec le Violoncelle

-mez des cœurs l'ai-mable in-tel-li-gen-ce pré-sidez seuls à ces beaux

Handwritten musical score on page 119. The score is written on multiple staves, including a vocal line and a piano accompaniment. The lyrics are in French: "noeuds fu-yez a ja-mais a ja-mais de ces lieux Dieux qui favo-ri-sez la hai-". The score includes various musical notations such as notes, rests, and dynamic markings (fp, f, p). The page number 119 is visible in the top right corner.

noeuds fu-yez a ja-mais a ja-mais de ces lieux Dieux qui favo-ri-sez la hai-

fp fp fp 16 f f

col 1º
col ob. 2º in B.

sf
ff
sf
p *f* *ff* *sf*

celebrons à l'en- vi cette heu- reu- se alli- an- ce
ne et la ven- geance

p *f* *ff*

15

dont un pere a ser-me' les nœuds *repon-dons toutes à ces vœux*
dont l'hu'men a ser-me' les nœuds *Dieu d'A-mour comble tous nos vœux*

repon- dons toutes à ces vœux a vec la même ar deur a vec la même ar

Dieu d'Amour comble tous nos vœux re ponds a nos de- sirs re ponds a nos de-

deur la même la même impa - ti - an - - ce la même impa - ti - an - - ce

- ses a no - tre a notre impa - ti - an - - ce a notre impa - ti - an - - ce

This page of musical notation, numbered 124, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into several systems, with some staves featuring multiple measures of music. The dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). The notation is written in a style typical of 19th-century musical manuscripts, with a focus on clarity and detail. The page is divided into two main sections by a double bar line, with the first section containing measures 1 through 15 and the second section containing measures 16 through 30. The notation is written in a key signature of one flat (B-flat) and a time signature of 4/4. The staves are numbered 1 through 16, with the first staff being the top staff and the 16th staff being the bottom staff. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on clarity and detail.

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *ff*

16

This page of musical notation, numbered 126, contains two systems of staves. The notation is written in a historical style, likely for a piano or similar instrument. The first system consists of eight staves, and the second system consists of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *fp* (fortissimo piano), *f* (forte), *p* (piano), and *cres.* (crescendo). The notation is arranged in a grid-like fashion, with staves grouped together. The page is numbered 126 in the top left corner. The notation is written in a historical style, likely for a piano or similar instrument. The dynamic markings include *fp* (fortissimo piano), *f* (forte), *p* (piano), and *cres.* (crescendo). The notation is arranged in a grid-like fashion, with staves grouped together. The page is numbered 126 in the top left corner.

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings. The score is written in a single system across two pages, with a double bar line indicating the transition. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *f*, *sf*, *f p*, and *mf*. The score is written in a single system across two pages, with a double bar line indicating the transition. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *f*, *sf*, *f p*, and *mf*. The score is written in a single system across two pages, with a double bar line indicating the transition. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *f*, *sf*, *f p*, and *mf*.

Dynamic markings and performance instructions visible in the score include:

- col 1° V.* (Cello 1st Violin)
- mf* (mezzo-forte)
- f* (forte)
- sf* (sforzando)
- f p* (forzando piano)
- Coro fin C.* (Coro fine C)

The score is written in a single system across two pages, with a double bar line indicating the transition. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *f*, *sf*, *f p*, and *mf*.

Handwritten musical score on page 128, featuring two systems of staves. The notation includes various musical symbols, dynamics, and a page number 16 at the bottom.

System 1 (Top):

- Staff 1: Treble clef, key signature of two flats (B-flat, E-flat). Contains rests.
- Staff 2: Treble clef, key signature of two flats. Contains rests.
- Staff 3: Treble clef, key signature of two flats. Contains rests.
- Staff 4: Treble clef, key signature of two flats. Contains a melodic line with dynamics: *p*, *sf*, *p*, *p*, *f*.
- Staff 5: Treble clef, key signature of two flats. Contains a melodic line with dynamics: *p*, *f*, *p*.
- Staff 6: Bass clef, key signature of two flats. Contains a melodic line with dynamics: *p*, *sf*, *p*, *p*, *ff*.
- Staff 7: Bass clef, key signature of two flats. Contains a melodic line with dynamics: *f*.
- Staff 8: Bass clef, key signature of two flats. Contains a melodic line with dynamics: *f*.

System 2 (Bottom):

- Staff 9: Treble clef, key signature of two flats. Contains rests.
- Staff 10: Treble clef, key signature of two flats. Contains rests.
- Staff 11: Treble clef, key signature of two flats. Contains rests.
- Staff 12: Treble clef, key signature of two flats. Contains a melodic line with dynamics: *p*, *cres.*, *p*, *f*.
- Staff 13: Treble clef, key signature of two flats. Contains a melodic line with dynamics: *f*.
- Staff 14: Bass clef, key signature of two flats. Contains a melodic line with dynamics: *p*, *cres.*, *p*, *f*.
- Staff 15: Bass clef, key signature of two flats. Contains a melodic line with dynamics: *f*.
- Staff 16: Bass clef, key signature of two flats. Contains a melodic line with dynamics: *f*.

Page number 16 is centered at the bottom of the page.

Trombe

First system of musical notation for Trombe, measures 1-15. The score consists of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The key signature has two flats. Dynamics include *p* (piano) at measure 1, *f* (forte) at measure 10, and *ff* (fortissimo) at measures 11 and 14. The music features a variety of note values, including eighth and sixteenth notes, and rests.

Second system of musical notation for Trombe, measures 16-30. The score consists of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The key signature has two flats. Dynamics include *p* (piano) at measure 16, *f* (forte) at measures 21, 23, 25, and 27, and *sf* (sforzando) at measures 22 and 24. The music continues with complex rhythmic patterns and rests.

The first system of the musical score on page 130 consists of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *p* (piano), *f* (forte), *sf* (sforzando), and *ff* (fortissimo) are used throughout the system. The music is written in a key with two flats and a common time signature.

The second system of the musical score on page 130 also consists of eight staves. It continues the musical composition from the first system, featuring similar notation and dynamic markings. The dynamics *p*, *f*, and *ff* are prominent. The system concludes with a double bar line. The page number 16 is printed at the bottom center of the page.

un poco Andante

Oboe

Violini

Viole

Corni in G.

Alti e Tenori

Bassi

Basso

Des cends dans le sein d'Amphi - tri - te, ca - che tes feux

p

col W.

f *p* *f*

col B.

as - tre ja - loux! ten - dre Phœ - bé hâte sa fai - te voiles dis - crets de - plo - yez

f *p* *f* *f*

16

16

Vocal score for a song, featuring multiple staves with lyrics in French. The lyrics are: *de bon-heur res-pec-te u-ne nuit de bon-heur.* The music includes dynamic markings such as *ff* and *f*.

Instrumental score for Violini, Fagotti, and Basso. The Violini part includes dynamic markings *p*, *sf*, and *staccato*. The Fagotti and Basso parts include dynamic markings *p*, *mf*, and *f*.

Continuation of the instrumental score for Violini, Fagotti, and Basso. The Violini part includes dynamic markings *sf*. The Fagotti and Basso parts include dynamic markings *mf* and *p*.

Handwritten musical score on page 134. The page contains three systems of staves, each with five staves per system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system includes dynamic markings *p*, *sf*, and *f*. The third system concludes with the word *Fin* on the right side of the staves. The page number 134 is printed at the top left.

Flauto

Violini

Viola e Basso

f *p*

f *p*

f *p* *f* *p* *f*

And. Maes^o *f*

Trombe in B.

Oboe

Violini

Viola

Danari

Basso

f *f* *f* *f*

Aux Dieux qui suivent l'hime-nee, aux Dieux des Amour et du

16

vin que de cet jour heu reux la fin soit desti- née que la cou- pe ver meil le et de fleurs couron-

f p

- ne- e, brille et passe de main en main brille et passe de main en main.

mf p mf p f

mf p mf p mf f 16

Coro in D.
Trombe in D.
Flauti
Oboi e Clarinetti
Violini
Viola
Fagotti
Timp.
Basso

15

The page contains a complex musical score with multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in French and are positioned below the staves.

Amour sou - rit au doux vainqueur du Gange ; ses traits les plus heu -

reux il les tient de sa main il foule a vec lui la ven-

- dange, et fait couler ses feux dans la pourpre du vin. l'A-mour sou-rit au

16

doux vainqueur du Gange l'A-mour sou-rit au doux vainqueur du Gange

16

[illegible]

This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on 16 staves, organized into four systems of four staves each. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The first system includes a vocal line with the lyrics: *soule avec lia' la ven- dan - - - ge et fait couler ces*. The score is written in a cursive, handwritten style, characteristic of 18th or 19th-century musical manuscripts. The paper is aged and slightly discolored.

Handwritten musical score on page 144. The score consists of 14 staves. The first 10 staves are instrumental, featuring various melodic lines and rhythmic patterns. The 11th staff contains the French lyrics: *seux dans la pourpre du vin, et fait couler ses yeux dans la pourpre du vin. il*. The 12th staff continues the melody with a forte (*f*) dynamic marking. The 13th staff also features a forte (*f*) dynamic marking. The 14th staff concludes the piece with a fortissimo (*ff*) dynamic marking. The page number 16 is visible at the bottom center.

fait couler ses feux dans la pourpre du vin et fait couler ses feux dans la

p *ff*

Musical score for page 147. The score consists of 12 staves. The first five staves are instrumental, featuring various musical notations including treble and bass clefs, key signatures (one sharp), and complex rhythmic patterns. The sixth staff begins with the lyrics: *pourpre du vin, et fait couler ses feux dans la pourpre du vin*. The remaining staves continue the musical composition, with some staves showing dynamic markings like *cres.* and *p*.

This page contains a handwritten musical score. The notation is written on 15 staves. The first staff uses a treble clef and a key signature of one sharp (F#). The subsequent staves also use a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The score is organized into measures, with some measures containing multiple notes and others containing rests. The handwriting is clear and legible.

f *f* *f* *sf* *p*

Fag: *Lincée* *Hypermine: recule d'horreur.*

Andantino *Prends ce gage sacré de la main d'un Amant...* *Hyper*

sf

Hyp: *Lin:* *Hyp: apart*

- mnestre... O ter-reur Que fais-tu? C'est du sang qu'à mes es-prits trou-

Lin:

bles d'une fête homi-cide retrace avec hor-reur cette coupe per-fide Je reste immo-

Danaus *Lin- cée*

bile et tremblant Ban mis la tris-tes se insen- sée dont ton cœur me parait sui- vi crains

tu de ran-con- trer les regards de Lin- cée- e ne suis- je plus l'e- poux que ton cœur a choi-

suis ? ah que ne peut tu li- re au fond de ma pan- sée mon cœur tu le sais trop mon

coeur est tout à toi doùle-rais tu de ma ten-dres-se *Darius* Quand tes Soeurs vien-nent de leur foi te renouvel-

ler la promes-se, crains tu de con-fir-mer un saint enga-ge-ment qui rem-plît tous mes vœux et

Lincée ceux de ton a-mant sou-viens toi de l'a-mour du noeud qui nous en-ga-ge *Fin.* que

Hip.
 j'ai promis ton cœur que j'ai donné ta main Avec tant de sang-froid Ciel quel excès de rage

Horns et Clarinettes
vv.
Viola
Flut.
Oboe
Basses
p *Andante con moto* *f*

Rends moi ton cœur ta con-fian-ce, rends moi ces biens que j'ai per-dus

pp

f

f

p

f

p

f

rends moi ces biens rends moi ces biens que j'ai per dus

Fin

Fin

Fin

p

Fin

Fin

tous nos vœux satis-faits d'a- van- ce l'un par l'au- - tre es-toient pré- venus a- vant de

Fin

p

Musical score for page 154, measures 1-5. The score is in G major and 4/4 time. It features a vocal line with lyrics, a piano accompaniment with arpeggiated figures, and a bass line. Dynamics include *rinf*, *p*, and *f*.

rom-pre le si-len-ce nos re-gards s'é-toient en-tan-dus avant de rom-pre le si-

Musical score for page 154, measures 6-10. The score continues from the previous system. It features a vocal line with lyrics, a piano accompaniment with arpeggiated figures, and a bass line. Dynamics include *cres.* and *16 cres.*.

len-ce nos re-gards nos re-gards s'é-toient en-tan-dus s'é-toient en-tan-dus

Violons

Violas

Hiperm. à part
Darius
 Mon courage est à bout je ne puis plus me taire Si ta bouche trahit le secret de ton

Bassons

pere a tous deux a l'instant je vous per-se le coeur tout mon sang se gla-ce d'hor-reur

Cor

Hautbois et Clarinettes

Violons
p *cres.* *f* *cres.* *f*

Violas

Hiperm.
Allegro
 Mon pere remonc pour... Dieux quel affreux martire Dieux quel af-freux mar-

Bassons
cres. *f* 16 *p* *cres.*

ti-re Cru-els que voulez vous de moi ne voy-ez vous

pas que jes-pire d'a-mour de con-train-te et d'effroi ne voy-ez vous pas que-j'es

Musical score for page 157. The score is written for a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line includes the lyrics: "pi-re d'a-mour d'a-mour de con-trainte et deffroid de con-train-te et deffroi." The piano part features dynamic markings: *f*, *cres.*, *ff*, and *p*. There are also markings for *a Lincée* and *a Panais* above the vocal line.

Musical score for page 16. The score is written for a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line includes the lyrics: "He-las ma force me de laissent mes am-plots tous prêt de cla-". The piano part features dynamic markings: *sf.*, *f*, and *sf.*. There is a marking for *allegro* above the vocal line.

Musical score for the first system of page 158. The score is written for a vocal line (soprano) and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are in French.

Lyrics: *ler mes lar-mes qu'il faut ar-rê-ter res-tent sur mon sein qu'ils op-*

Musical score for the second system of page 158. The score continues the vocal line and piano accompaniment from the first system. The lyrics are in French.

Lyrics: *pres-ent le trouble con-fus de mes sans men-pe che de voir et d'en-ten-dre*

et mon coeur est prêt à se fendre par tant d'affreux déchirements Cruels cru

cres. *ff* *p*

els que voulez vous de moi ne voyez vous pas que j'ai pire à mourir de contrain-

cres. *ff* *p* *sf* *sf* *ff*

16

te et deffroi de con-train- te et deffroi Hi-per-mnes-tre

p *ff* *cres.*

Hautbois
et
Clarinet.

Violas

Danais
arretant
Lincee.
Bassons

Reprends tes es-prits et tes sens Va ce caprice in-con-se-

nable ne tien dra pas con tre mes soins crois en mon a-mi-tié bientôt je te re-joins et la

rends a nos vœux soumi-se et plus traitable Pe-la-gus cours les expier que mavo-len-

à Pelagus bas

te' soit sui-vie tu me re-pon-dras sur ta vie d'un mot ou d'un re-gard qu'il pour-

roient s'envoyer vous dont la crainte et la tristesse ne troubtent

point des de--sirs a mou-reux a-mants heureux a la fé-li-ci-te qui

va com-bler vos vœux pre-hu-dez par votre al-le-grèsse al-lez a pres ces

jeux goûter un si beau-sort dans les bras de l'hi-men vous i-rez a la mort.

All.^o Brillante

Orchestral score for the first system, measures 1-8. The instruments and their parts are:

- Corni**: Treble clef, 6/8 time, playing a melodic line with eighth and sixteenth notes.
- Flutes**: Treble clef, 6/8 time, marked *coll. V.* (col legno), playing a rhythmic pattern of eighth notes.
- Oboi**: Treble clef, 6/8 time, marked *coll. V.* (col legno), playing a rhythmic pattern of eighth notes.
- Violini**: Two staves, Treble clef, 6/8 time. The upper staff has a *ff* dynamic at the start, followed by a *p* dynamic, and then *ff* again. The lower staff plays a rhythmic pattern of eighth notes.
- Viole**: Treble clef, 6/8 time, playing a rhythmic pattern of eighth notes.
- Fagotti**: Bass clef, 6/8 time, playing a rhythmic pattern of eighth notes.
- Basso**: Bass clef, 6/8 time, playing a rhythmic pattern of eighth notes.

The key signature is one sharp (F#). The tempo is *All.^o Brillante*. Dynamics include *ff*, *p*, and *ff*.

Orchestral score for the second system, measures 9-16. The instruments and their parts are:

- Corni**: Treble clef, 6/8 time, playing a melodic line with eighth and sixteenth notes.
- Flutes**: Treble clef, 6/8 time, playing a melodic line with eighth and sixteenth notes.
- Oboi**: Treble clef, 6/8 time, playing a melodic line with eighth and sixteenth notes.
- Violini**: Two staves, Treble clef, 6/8 time. The upper staff has a *f* dynamic at the start, followed by a *p* dynamic, and then *cres.* (crescendo). The lower staff plays a rhythmic pattern of eighth notes.
- Viole**: Treble clef, 6/8 time, playing a rhythmic pattern of eighth notes.
- Fagotti**: Bass clef, 6/8 time, playing a rhythmic pattern of eighth notes.
- Basso**: Bass clef, 6/8 time, playing a rhythmic pattern of eighth notes.

The key signature is one sharp (F#). The tempo is *All.^o Brillante*. Dynamics include *f*, *p*, and *cres.*. The section is marked *Cor Soli* (Solo Corns) in measures 13-16.

tutti

ff *p*

f *p*

col. I. V.

oboe Solo *col. I. V.*

col. B.

This musical score page, numbered 164, contains two systems of staves. The first system consists of seven staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of two sharps (F# and C#). The third staff has a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps, with dynamic markings *ff* and *p*. The fifth staff has a treble clef and a key signature of two sharps. The sixth staff has a treble clef and a key signature of two sharps. The seventh staff has a bass clef and a key signature of two sharps, with dynamic markings *f* and *p*. The second system consists of seven staves. The top staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps, with the marking *col. I. V.*. The third staff has a treble clef and a key signature of two sharps, with the marking *oboe Solo* and *col. I. V.*. The fourth staff has a treble clef and a key signature of two sharps. The fifth staff has a treble clef and a key signature of two sharps. The sixth staff has a treble clef and a key signature of two sharps, with the marking *col. B.*. The seventh staff has a bass clef and a key signature of two sharps.

1^{er} Air

Allegro

Timpani

Timpani part for the first air, measures 1-20. The part is written in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a forte (f) dynamic and a 4-measure rest. The music features a series of eighth and sixteenth notes, with a piano (p) dynamic marking at measure 10. The part concludes with a double bar line and the instruction "au 1^{er} Air".

Oboe

Violini

Viola

Bassi

Oboe, Violini, Viola, and Bassi parts for the first air, measures 1-20. The Oboe part is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The Violini and Viola parts are in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The Bassi part is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The parts are written in a block format, with the Oboe part on the top staff and the Violini, Viola, and Bassi parts on the bottom staves. The Bassi part includes a "pizzicato" marking. The section concludes with a double bar line and the instruction "au 1^{er} Air".

Handwritten musical score for "The Rose Tree" on aged paper. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of five staves each. The first system contains the main melody and accompaniment. The second system contains a repeat of the melody and accompaniment, with the words "Da Capo" written in cursive at the end of each system. The paper is yellowed with age and shows some staining.

Violini

Viole

Chœur

Basso

ff

Andante con moto

Pour nos de - voir mon - trons un même ze - le

16

qu'un même sort u-nisse nos E-pour. enchainons les d'une chaîne eter-

p *fp* *fp*

fp *fp* *fp*

fp *fp* *fp*

-nel-le d'un même trait bles-sons les tous, enchainons les d'u-ne

f *ff* *p* *cres.*

f *f* *p* *cres.*

chaîne e-ter-nel-le d'un même trait bles-sons les tous.

f

Allegretto

Corni in D.

Tromb.

Flauti

Oboe

Clarinetto

Violini *p*

Viole *col B.*

Fagotti

Timp.

Chœur

Basso *p*

al Segno

16

Pantomime

169

Corni

Flauti

Violini

Viola

Fagotti

Bassi

col 1.° V. in B.

Andantino Sostenuito

p

Oboe Solo.

col 1.° V.

ff

ff

First system of musical notation, measures 1-5. The score is written for a piano and includes a vocal line. The key signature is one sharp (F#). The piano part features a complex texture with many trills (tr) and dynamic markings: *f* (forte) in measure 3, *p* (piano) in measure 4, and *f* in measure 5. The vocal line has a trill in measure 4.

Second system of musical notation, measures 6-10. The score continues with the piano and vocal parts. The piano part has a *ff* (fortissimo) marking in measure 6. The vocal part has a *p* (piano) marking in measure 6 and a *f* (forte) marking in measure 8. The word *Flauti* is written above the piano staff in measure 6. The system concludes with a *f* (forte) marking in measure 10.

16

col. I. V.
oboe avec les Fl.
oboe soli

ff

col. B.

col. B.

This system contains the first six staves of the musical score. It features a woodwind section with oboes and flutes. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), and dynamic markings like *ff* (fortissimo) and *p* (piano). Trills are indicated by 'tr' above certain notes. The staves are arranged in a standard orchestral layout, with the first staff being the top line and the sixth staff being the bottom line.

Flauti

p

ff

p

ff

p

16

This system contains the second six staves of the musical score. It continues the woodwind section with flutes. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), and dynamic markings like *p* (piano), *ff* (fortissimo), and *p* (piano). Trills are indicated by 'tr' above certain notes. The staves are arranged in a standard orchestral layout, with the seventh staff being the top line and the twelfth staff being the bottom line. The page number 16 is printed at the bottom center.

musical score for the first system, measures 1-8. The score is written for a full orchestra and includes dynamic markings: *tutti*, *ff*, *fl. solo*, *col P. V.*, and *p*.

musical score for the second system, measures 9-16. The score continues the orchestral arrangement and includes dynamic markings: *f* and *tr* (trills).

Fin du 3^e Acte

ACTE IV

SCENE PREMIERE

Danaus, Hipermnestre.

Colv. 1º

Violons

Violoncelles

Hipermn.

Danaus

Basses

Andante Agitato.

Ecoutez

moi mon pere au nom des Dieux
 et que peux tu me dire en-co-re
 à genoux
 Vo-tre fil-le vous im-
 plo-re rendez-vous a mes pleurs doulou-reuse.
 c'est en-vain
 Sers ma hai-ne et rem-plis mes

f
 p
 p
 p

p
 Ne puis-je vous fléchir
 vous voulez donc ma mort.
 vœux bannis en la pensée
 immole moi l'in-
p

f
p
 se relevant
 par mille affreux tourmens é-prouvez ma constance plu-
 cé-e et meurs en suite si tu veux.
f

tôt que par mes mains il soit sacrifi - é mon
son crime par ta mort ne peut é - tre expié

Andante
f p *p*
pere ay - ez pi - tié du nom sa - cré de la na - tu - re
per - fi - de - sers ma ven - gean - ce. noué fri

a tempo
f *p*

a tempo.

Eh quoi! vos ser-mens.

vo le vain pré-ju-gé. Je m'en suis dé-ga-gé par un par-jure. Gar-des Je vous com

f

mets ma su-re-té mon sort de cet ap-par-te-ment en vi-ronnez la porte ne lou-vrez qu'à l'in-

sf.
f *p*
f
sf.
eh quoi ma priè-re
cée et sur-tout qu'il n'en sorte que pour recevoir la mort elle est
p *f*
sf.
vo tre cœur *que la pi-tié succède à votre haine.*
vaine *il ne peut chan-ger.* *Ce senti-ment m'est é tran-*
p. *f* *f*

16

me laissez vous sans es-pé-ran-ce

ah mon pe-re

ger

rien ne peut me fai-re chan-ger.

Sers ma ven-

p *f* *p*

ah mon pe-re

geance

Maestoso

Sers ma vengeance.

ff

SCENE II.

Hipermnestre, seul.

Hautbois

Violons

Violas

Cors

Huperm.

Basses

Adagio

Le bar-bare il me fuit mes lar-mes ma pri-

e-re mon de ses-poir ir-ri-tent sa fu-reur

ses gar-des moins cru-els plus hu-mains que mon pere en-té-té tou-chés de mes

pleurs de mon é-poux il per-met tent la fuite il mont juré de pro-te-ger ses jours.

Andante con moto

a quelle ex-tré-mi-té ma ten-dres-se est réduite je

veux je dois vouloir qu'il parte qu'il me quitte qu'il s'é-loi-gne de moi peut être pour lui

f sf p

jours.....

Mais comment annoncer au malheureux L'incécé qu'il

f p

faut nous sépa-rer

plein du bonheur qu'il y-men lui per-met dès-pé-

f p fp

rer il va ve-nir

il lit dans ma pen-sée..... Dieu je frè-mis de

cet af-freux pro-jet et comment lui faire un mis-tere... pourais-je lui cacher cet hor-

ri-ble secret dou-de-pen-dent ses jours ou les jours de mon pe-re

Hautbois
et
Clarinettes

Violons

Violas

Hipermn.

Basses

Clarín. seul

Andante Agitato

Vous qui Ver-

ez l'ex-cès de ma foi- bles-se Dieux justes é-loi-gnez de ce fatal pa-lais cet a-

tant cet é-poux si cher a ma ten-dresse et separez nous pour ja-mais é-loi-

gnes de ce fatal pa-lais cet a-mant cet époux si cher a ma ten-dresse

cres. Clar. seul

et séparez nous et séparez nous pour ja-mais sé-pa-rez nous pour ja-mais.

16

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a treble clef with a key signature of one flat. The sixth staff is a treble clef with a key signature of one flat. The seventh staff is a treble clef with a key signature of one flat. The eighth staff is a treble clef with a key signature of one flat. The ninth staff is a treble clef with a key signature of one flat. The tenth staff is a bass clef with a key signature of one flat. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The paper is aged and yellowed. The title 'The Rose Tree' is written in a decorative, cursive hand at the top of the page. The lyrics are written in a simple, handwritten font below the staves. The score is a single system, with all staves connected by a single line. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The paper is aged and yellowed. The title 'The Rose Tree' is written in a decorative, cursive hand at the top of the page. The lyrics are written in a simple, handwritten font below the staves. The score is a single system, with all staves connected by a single line.

toi mon unique es-pé-ran-ce funeste ob-jet de tous mes vœux vois mon sort af-

freux il me ré-dit a craindre a crain-dre ta pré-sen-ce fu-neste ob-jet de tous mes vœux ygis mon sort af-freux Dieu je les vois

Scene III.
Hippocrate
et Lincée
Violons

Violon

Clarin.
et Hautbois

Cors

Basses

Lincée

Lincée a tes genoux aux plus

tendres trans-ports peut donc livrer son ame que fait tu lais-se moi cher ob-jet de ma

Hyp. *Lincée*

flâme n'e-coutes que l'a-mour dans des mo-mens si doux Dieux que vois-je des

Hyp. *Linc.*

sf.

pleurs i non dent ton vi-sa-ge ah cher é-poux rappelle ton cou rage que tends je hé

Hyp. *Linc.* *Hyp.*

sf.

las je sens tout le mien ex-pi-rer par les Lincée il faut nous sé-pa-rer nous sé-pa

Lin. Hip. Lin.

rer qu'o se tu dire ah mon cœur se dé-chire nous sé-pa-rer grand Dieux

Hip. Lin.

qui nous en fait la loi et l'enfer et le ciel dont je suis pour-sui-vi-e ton pe-re

Hip. Lin.

ma pro-mis ta foi et les Dieux son ga-rants du saint noeud qui nous li e

Hyp. *Allegro* *p*

Danaus paroit s'en est fuit de sa vie fuis ce pa-lais *Lin.* ce e e'loi gne toi moi te qui-

Hyp. *Andante* *f* *Lin.* *Hyp.*

ter pars fuis je t'en con-ju-re tu le vou-drois par ju-re ô

f 16

ciel tu crois par une sainte ar-deur en im-po-ser a ma flâ-me of-fen-cée.

fp

mais j'ai su li-re dans ton cœur per-fi-de tu trahis Lincée qu'en-ten-je ô-ciel quel soup-

f *ff* *Hip.* *fp*

con ô-di-eux moi le trahir vous le sa-vez grande Dieux Cru-el

f *ff* *p*

*Andante Sostenuto**Violini**dol**f**f**p**Viole**Fagotti**Linée**Barro**appuyé sur la coulisse.**A-peine aux Autels d'Hyme - né - e ses ser-ments ont comblé mes**cres.**vœux que d'une chaîne fortu - née que d'une chaîne fortu - née l'infidelle brise les**cres. 16**f*

Allegro

Allegro

p *f* *ff* *ff* *f* *ff*

Hyp: *Lin:*

nœuds Injuste E-poux! Que mon sort est af-freux le tour ment de la ja-lou-

-sie le doux sentiment de l'A-mour ac-cablent mon ame tra-hi-e

fp *fp* *fp* *fp* *ff* *ff* *ff* *ff*

et la dé-chirent tour-à-tour, et la dé-chirent tour-à-tour

fp *fp* *fp* *ff* *15* *sempre f*

p *sf* *cres.* *ff* *f*
cres.
p *f* *cres.* *ff* *f* *p*
 Je dois la hair la cru elle! je le dois je le vou - drais - - - mais mon
 cœur malgré moi si - de - le, ne pour ra l'oublier ja - mais, mais mon

1^o tempo

cœur malgré moi si - de - le ne pour ra l'oublier ja - mais, ne pour - ra l'oubli - er ja -

-mais, ne pour ra l'oublier ja-mais.

Violini

Viola

Hypermnas

Basso

Ma force m'aban- donne et ma raison s'é- gare et com- ment sou- tenir ses soup-

cons et ses pleurs!

Lincée, cher Lin- cée... Ah! laisse moi bar- bare. Cruel! ch

Lin:

Hyp:

f

Lin: Hyp:
 bien! connais tous nos mal- heurs. Parle. Voistu ce fer... Ciel qu'al- lai je lui dire!...

p

Lin: Hyp: bas
 Eh bien! ce fer!... Oui, ce fer.. de ma main que fais je! vers mon

Lin: Hyp:
 cœur tout mon sang se re tire... Explique toi: Si ta flâme jalouse ose ou- trager en-

f

f

Lin:

cor ta malheureuse E-pouse de ce fer à tes yeux je me perce le sein Juste Dieu! ah! par

f

donne au tourment qui m'accable, si j'ai mérité ton courroux, Hyperminestre, pardonne à

sf *sf* *ff*

Hyp: le serrant dans ses bras.

- ton injuste E-poux; l'excès de son Amour seul l'a rendu coupable Lin-ée!

un poco lento

Violini *p* *cres.* *f p* *f p* *p*

Viole

Fagotti

Hypermnest:
He'-las que ne puis-je te sui-vre dans les de-serts les plus af-freux.' que près de

Linceé

Basso *p* *cres.* *f p* *f p* *p*

toy ne puis-j'ey vivre!' ah! mon sort serait trop heu-reux. ah mon sort serait trop heu-

Con piu moto

f p

16

f *f* *f* *p* *f* *p*

-reux
quelle fa-tali-té cru-elle! quelle in-juste et barbare loi pour cer-ter ton Epoux si-

f *p* *f* *p* *f* *p*

sf *sf* *mf* *cres.* *f* *cres.*

cres.

que ne puis-je par-ler

-de-le à fuir, à s'éloigner de toi! qui te force à te taire? ton si-

mf *cres.* *f* *mf* *cres.*

16

p
sf.
f *p* *sf.*

non, ne l'es pere pas.
- lence me des-es- - pere ne puis-je pe-ne- - trer....
au nom des

je tremble je fris-sonne...
Dieux!
precipi-te tes pas.. l'instanta-
au nom de notre A-mour!

f *f*

16

Musical score for a vocal and piano piece, page 201. The score is in G major (one sharp) and 4/4 time. It features a vocal line with French lyrics and a piano accompaniment. The lyrics are: "proche, et la mort l'environne éloigne toi... pars, moi! que je t'abandonne! suis, arrache toi de mes trop faibles bras. il le faut. eh! le puis-je Hyperinestrel'ordonne". The score includes dynamic markings (p, f), articulation (accents), and performance instructions like "cres" (crescendo).

- proche, et la mort l'envi- -ronne éloigne toi... pars,
 moi! que je t'aban - donne!
 suis, arrache toi de mes trop faibles bras. il le faut.
 eh! le puis-je Hyperinestrel'ordonne

16

Allegro assai

ff *ff* *fp* *fp* *fp* *f* *p*

sort cru-el! quelle est ta ri-gueur! quelle est ta barba-rie ex-trême!

ff *fp* *fp* *fp* *f* *p*

sf *sf* *sf* *sf* *p* *f* *p*

il faudraitai-mes comme j'ai-me pour conce-voir l'ex-cès de ma dou-

sf *p* *f* *p*

Musical score for the first system. The vocal line (soprano) begins with the lyrics "leur. sort cru - el! quel - le est ta ri - gueur! quelle". The piano accompaniment features a complex, rapid figure in the right hand, while the left hand provides a steady bass line. Dynamics include *ff* (fortissimo) at the beginning and end of the system.

Musical score for the second system. The vocal line continues with the lyrics "est ta barba - ri - e quelle est ta barba - rie ex - ty - me! il faudrait ai -". The piano accompaniment continues with similar textures, including rapid runs and sustained chords. Dynamics include *ff*, *p* (piano), and *ff* again. The system concludes with a measure marked *p*.

mer ai - mer comme j'ai - - - me
il faudrait ai - mer comme
il faudrait ai - mer ai - mer comme j'aime

sf p sf p

j'ai-me pour conce - voir l'ex - cès de ma dou - leur, l'ex - - cès de ma dou -

f p

leur l'ex - cès de ma dou - leur.

ff

SCENE IV.

Hypermnestre Lincee Pelagus
entrant avec précipitation

Pela:
Suivez-moi Prince à l'instant même on va don-

Vocal line: *-ner l'affreux signal Fuis, malheu-reux! fuis ce Palais fa-tal Que dites vous Tu meurs, si tu diffères.*

Basso line: *Allegro*

Corni in E *pp*

Tromboni *pp*

Timpani *pp cres. ff*

Violini *pp ff*

Viole *pp cres. ff*

Fagotti

Hypermnes: *Lin: Hyp: Lin:*

Basso *pp cres. ff*

Allegro

0 Ciel Qu'en tends-je Fuis! on e-gorge tes freres mes

Hyp: Lin:
freres! Fuis! Je cours les se-cou-rir, les ven-ger ou pé-rir.

Flauti
Clarinettes et Oboe unis
Violini
Viole
Fagotti
Hypermines
Chœur des Epoux
Basso

Allegro
ff
p
quels cris af-freux! o barbare su-
Ar-rê-te, ar-rê-te implacable fu-ri-e,

16

reurs! ô forfait inou-ïs! ah! fu-yons...

je me meurs!

ah! cru-

bar ba - - re ar-

16

- el-le quelle bar-ba - ri - e ! ah! ar-rête, ar-rête!.. ar-rête, fu-rie!
 - ré - te ô for faits! ô comble d'hor - reur! barbare! furie! furie! arrête

210

Handwritten musical score for a choir and soloist. The score consists of 12 staves. The top five staves are for a choir (Soprano, Alto, Tenor 1, Tenor 2, Bass). The next three staves are for a soloist (Soprano, Alto, Tenor). The bottom two staves are for a basso continuo. The music is in G major and 4/4 time. It features various dynamics including *ff*, *sf*, *f*, *p*, and crescendos. There are also vocalizations "ah!" and a tempo change to "plus lent".

Hypermnestre, qui est tombée évanouie sur un siège, y reste pendant le Chœur des Epoux qu'on égorge: quelques moments après, elle revient à elle et le Cinquième Acte comence.

ACTE CINQUIEME

La même décoration qu'au quatrième Acte.

SCÈNE PREMIERE.

Hypermnestre, égarée.

Flauto uno

Violini

Viole

Clarinetti

Fagotti

Basso

Andante

f *p*

f *f*

Sempre piano

pp

Ou suis-je! où vais-je! ah! quel sombre silence! suc-

pp

Sempre piano

*Flu: tacet**Flu: in 8.*

Flu: in 8.

Flu: tacet

Allegro

cède a des cris doulou-reux!

Lincée, cher Lin-cée...

p

ô cou-pable vengeance...
 L'ince'-e... a-peine il sort de
 ces fu-nes-tes lieux
 ch comment d'un Tiran per-

First system of a musical score, measures 1-3. It features five staves: three for woodwinds (flute, oboe, bassoon) and two for strings (violin, viola). The woodwinds and strings play sustained notes, while the flutes have melodic lines in measures 2 and 3. The vocal line is on a tenor staff with lyrics.

-fide et furieux aurait - il pu tromper la vi - gi - lence !

Second system of a musical score, measures 4-6. It features the same five staves as the first system. The woodwinds and strings continue their accompaniment. The vocal line continues with lyrics. A flute part is introduced in measure 5, marked *Flauto avec ff*.

les pieges de la mort environnaient ses pas

Flauto avec ff

c'en est fait... mon E-poux a subi le tré pas.

du cruel Dana-us la haine est as-sou-vi-e.

Allegro Agitato

*Corni
in G.*

*Flauti
Oboe e
Clarineti*

Violini

Viole

Fagotti

Hypermnas.

Basso

Pe - - re barbare, ar - - ra - chemoi la vie ! ar - - ra - chemoi la

fp

ff

p

cres.

vie !

joins ta fille a ton gendre, et l'E-pouse a l'E-poux. et l'E-

ff

p

cres

Musical score for the first system, measures 11-15. The vocal line (soprano) and piano accompaniment (treble and bass clefs) are shown. The piano part features a prominent tremolo in the right hand and a steady bass line in the left hand. Dynamics include *fp*, *ff*, *ff*, *p*, and *f p*.

pouce a l'E-poux dans mon cœur de chi- - re' plonge ta main im-

Musical score for the second system, measures 16-20. The vocal line continues with the lyrics. The piano accompaniment maintains the tremolo texture. Dynamics include *cres.*, *ff*, *p*, and *f*.

-pie et que j'ex-pire sous les coups! Pere barbare ar - ra che moi la

16

Musical score for the first system. It consists of six staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef, featuring a complex rhythmic pattern of eighth and sixteenth notes. The third staff is a vocal line with a treble clef. The fourth staff is a piano accompaniment with a treble clef, featuring a complex rhythmic pattern of eighth and sixteenth notes. The fifth staff is a vocal line with a bass clef. The sixth staff is a piano accompaniment with a bass clef, featuring a complex rhythmic pattern of eighth and sixteenth notes.

vie ar - - ra che moi la vi - e joins ta fille à ton gendre et l'E - pouse à l'E

Musical score for the second system. It consists of six staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef, featuring a complex rhythmic pattern of eighth and sixteenth notes. The third staff is a vocal line with a treble clef. The fourth staff is a piano accompaniment with a treble clef, featuring a complex rhythmic pattern of eighth and sixteenth notes. The fifth staff is a vocal line with a bass clef. The sixth staff is a piano accompaniment with a bass clef, featuring a complex rhythmic pattern of eighth and sixteenth notes.

-poux. bar - bare, bar - bare joins ta fille à ton gendre, et l'E pouse à l'E

ff p

f *p* *f* *ff* *p*

-poux, et l'E pouse à l'E-poux, et l'E pouse à l'E-poux.

16

SCENE II.

*Danaus et Hypermenes:**Danaus entrant avec violence**Presto*

W. *ff*

Viola

Basso

ff

Hyp:

Ma vengeance est allée rem plie? L'incée est il mort de ta main? ré-ponds, parles. In hu-

Dana:

main, assou-vis dans mon sang toute ta barbarie. Pour quoi ne pas offrir à mon œil curi-

- eux le corps pâle et sanglant d'un traître que j'ab-bore? Qu'ais-je entendu?... Lin-

- cée!... il vit encore j'ai sau-vé mon Epoux! je vous rends gra-... - - - ces ô'

Dana: Dieux! Que voi-je? ma haine est tra-hie ce, fer n'est point en sanglan-te! *Hyp:* Oui,

ff
Dana:
 j'ai trompé ta cruauté, Lincée échappe à ta furie. Per- fide... tu vas su-
ff

fp
Hyp:
 -bir la mort la plus af- freuse. Privez-moi de la vie, el-le m'est o- dieuse;
fp

Dana:
Hyp:
 vos crimes me la font ha- ir. Qu'on la char- ge de fers. Mes mains s'y vont of-

frir je sauve' mon E- poux je brave ta ven- geance.

elle sort

ff

f

SCENE III.

Danaus et ses Gardes.

Elle n'a pu trom- per ma vigi- lence; de ce Pa- lais il n'a pu fuir: elle a cru l'y ca-

- cher, son espe- rance est vaine. marchons qu'il tombe sous nos coups c'est peu du sang qui

223

fait cou-ler ma haine, si ce- lui de Lincée e- chappe à mon courroux.

SCENE IV.

(Les Danaïdes entrent de tous côtés furieuses, les cheveux épars; elles sont cou-
-vertes à moitié de peaux de tigres, &c. Les unes tiennent d'une main un tirse,
et de l'autre un poignard ensanglanté. Les autres portent des tambours sur
lesquels elles frappent avec les poignards. D'autres portent des flambeaux
allumés.)

All.º assai e fiero

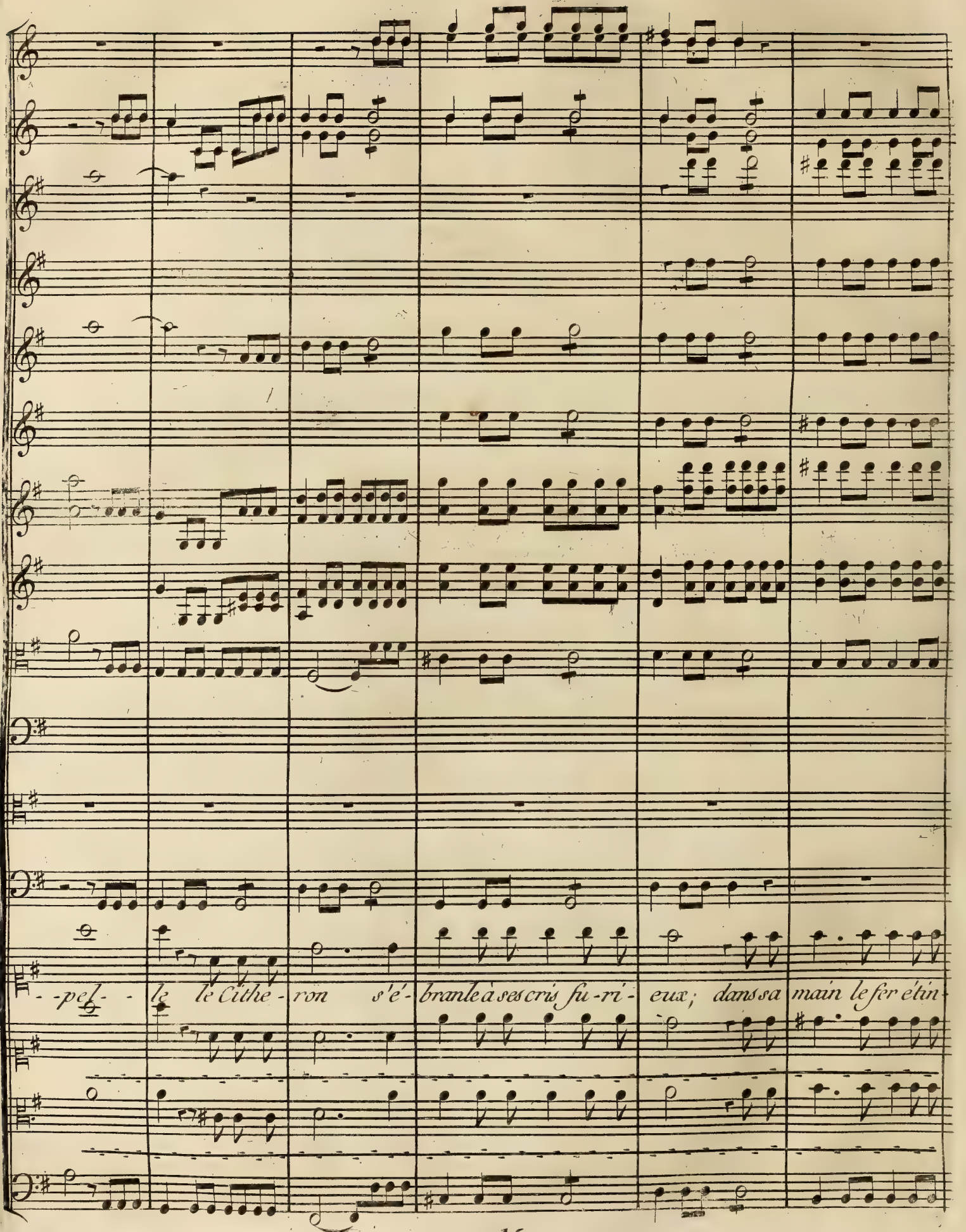
Trombe
 in G.
 Corni
 in G.
 Flauti
 Oboe et
 Clarinetti
 Violini
 Viole
 Fagotti
 Tromboni
 Timpani
 Chœur
 Basso

16

Gloire, gloire E-van *Evo-e*

ff

Bac - chus, ô Dieu puis - sant ter - rible et bien fai - sant ! c'est toi que la Bacchante ap -



-pef- - le le Cithé-ron s'e'-branle à ses cris fu-ri-eux; dans sa main le fer étin-

celle la mort suit l'éclair de ses yeux.

Plancippe.
O Bac-chus, E-vo-e', celles dont ton i-vresse, dont tes fu-reurs brûlent le

sein,
d'une indigne pi-tié surmontent la fai-blesse, et les n'ont plus rien d'hu-

16

Flute 1
 Flute 2
 Oboe
 Clarinet
 Bassoon
 Trumpet 1
 Trumpet 2
 Trombone
 Tuba
 Soprano
 Alto
 Tenor 1
 Tenor 2
 Bass 1
 Bass 2

ff

Gloire, gloire, E-van *E vo - é,* *Ba - chus ô Dieu puis -*

16

Col. B.

-sant ter-rible et bien fai-sant c'est toi que les Bacchantes ap-pel-le! le Cithé-

-ron s'e-branle à ses cris furi-eux dans ses mains le fer et in-celle la mort ou l'e-

clair de ses yeux.

à ton pouvoir Penthée insulte; sa fa-

16

p

-mille vange son culte, elle a dé-truit ses nombreux combat- - - tins

f

sous le Tirse ils tombent sans vie; et la nu-nade assou-vie s'en dort sur leurs

fp fp fp f 16 p

corps palpi-tans s'en-dort sur leur corps palpi-tans ô Bac chus, E - vo - é',

16 *ff*

This musical score is for a vocal and instrumental ensemble. It features a vocal line with French lyrics and several instrumental parts. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The vocal line is written in a soprano or alto clef. The instrumental parts include a piano (p), a violin (v), a flute (fl), a clarinet (cl), a bassoon (bs), and a double bass (db). The lyrics are: *celles dont ton i-vresse, dont tes fu-reurs brulent le sein d'une indigne pi-tié surmonte la fai-*

celles dont ton i-vresse, dont tes fu-reurs brulent le sein d'une indigne pi-tié surmonte la fai-

This musical score is for a vocal and instrumental ensemble. It features ten staves in total, arranged in two systems of five staves each. The top system includes four treble clefs and one bass clef, while the bottom system includes one treble clef and four bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure shows the vocal entry with the lyrics "blesse-". The second and third measures continue the vocal line with the lyrics "elles n'ont plus rien d'hu main". The fourth measure concludes the phrase with "elles n'ont plus rien d'hu-main". The instrumental parts provide harmonic support, with some staves featuring complex rhythmic patterns and others providing a steady bass line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

blesse-
elles n'ont plus rien d'hu main
elles n'ont plus rien d'hu-main

This page of musical notation, numbered 239, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into systems, with some staves containing multiple measures of music. The notation is written in a style typical of classical or romantic era musical scores. The page is divided into two main sections by a double bar line. The first section contains staves with various musical symbols, including notes, rests, and dynamic markings. The second section contains staves with musical symbols, including notes, rests, and dynamic markings. The notation is written in a style typical of classical or romantic era musical scores. The page is divided into two main sections by a double bar line. The first section contains staves with various musical symbols, including notes, rests, and dynamic markings. The second section contains staves with musical symbols, including notes, rests, and dynamic markings.

mf *cres.* *ff*

Col. B. *cres.* *ff*

mf *cres.* *ff*

16

Violini

Viola

Damius

Basso

Mes filles, chers objets de ma reconnaissance ma haine est trahi-e ; armex

vous ; courez ache-ver ma vengeance. une victime e-chappe à mon couroux.

ff

ff

Quel Pa-lais faut-il metre en cendre ? nommez le sein qu'il faut per-

cer. par-lez ! quel sang faut-il ver-ser ? tous nos cœurs brûlent d'en re-pandre.

Violini

Viole

Dancus

Basso

Hypermnestre a ma haine a soustrait son E-poux ; caché dans ce fa-

-lais à la faveur de l'ombre je le cherche en vain la nuit sombre de robe le traître a mes coups.

*Prestissimo**Trombe**Corni**Flauti**Oboi**Violini**Viole**Fagotti**Tromb.**Timp.**Chœur**Basso*

Sous nos coups pressés qu'il ex-pi-re *chaque moment qu'il res-*

pire est un re-proche pour nos cœurs. cou-rons as-sou-vir nos fu-reurs.

f f f f

16

The musical score consists of 15 staves. The notation is complex, featuring many notes, rests, and clefs. The key signature has one sharp (F#). The music is arranged in a complex, multi-staff format, likely for a large ensemble or orchestra. The notation is dense, with many notes and rests. The page number 244 is in the top left corner. The page number 15 is at the bottom center.

col B.

Darius

Dieux,

Corni in G.
 Flauti
 Oboe
 Clarinet
 Violini
 Viola
 Fagotti
 Contrabasso
 Basso

auriez vous trahi mon espé- rance, et soustrait Lincée à mes coups ?
 Dieux cru els ! à la moindre of- fense vos foudres éclatent sur nous. vous

16

vous eni-vrez Dieux ja- lous du doux plai- sir de la ven- geance, cette suprême jouis-

- san - - - ce pour vous seuls la réser vez - vous? pour vous seuls la réserver vous Dieux cru-

16

- els ! Dieux cru- els à la moindre offense vos foudres éclatent sur nous. vous

vous en-i-vrez Dieux ja- lous du doux plai- sir de la ven- geance, cette su- prè-

me jouis- sance pour vous seul la re- servez vous pour vous seul la re- servez - vous.

p *ff* *p*

This system contains measures 1 through 6 of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and melodic lines in both hands. Dynamics *p* (piano) and *ff* (fortissimo) are indicated. The lyrics are: "me jouis- sance pour vous seul la re- servez vous pour vous seul la re- servez - vous."

This system contains measures 7 through 12 of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features more complex textures, including sixteenth-note passages in the right hand and sustained chords in the left hand. The system concludes with a double bar line.

Violini

Viola

un Officier

Basso

Seigneur, Lin cee accourant du ri-vage suivi de ses sol-dats s'avance vers ces

Dan

l'off:

lieux. venés, je vais l'immoler a vos yeux. Vos filles ont voulu lui fer-mer le passage tout leur

Dan:

sang répandu vient d'espier leur rage, et d'apaiser le sang de leur E-poux. Mes filles,

f

l'off.

Dan:

Dieux! tout fuit, ou tombe sous ses coups De mes Gardes e'-pars rassemblez les co-

f

un 2e Off.

-hortes, suivez-moi. Du Pa-lais on attaque les portes pour les deffendre on

Dan:

fuit de vains ef-forts. Qu'on amène l'hy-per-mnestre, ou, je veux l'immoler.

oua, que son cris de mort dans mon cœur reten- tisse et que mon tour- ment s'a doucis- se en vo

- yant tout son sang couler.

ff *ff* *ff* *ff*

f *f* *f* *f*

Dan: Tu t'applau-

- dis du piege où ta main m'a conduit; mais, per- fide! de ton crime tu te flattes en-

Hyp:

Dan:

vain de re cueillir le fruit. Vous qui me connaissez, Dieux! rendez moi jus tice Qu'on l'im-

un 3^e off:

-mole à mes yeux! frappez; qu'on m'obéisse. Déjà de votre appar-te-

-ment la barriere est for-cée. vos sujets revol-tés se sont joints à Lin-cée; pourfair seig-

Dan:
 neur, vous n'avez qu'un mo-ment Il n'est donc plus en ma puis-sance de m'im-mo-ler -

Linceé, et d'évi-ter la mort; mais a- vant que le traître or- donne de mon sort, je

jou-i-rai du moins d'une double vengeance. per- fide ! meurs.

SCENE X.

*Les Acteurs Précédens.**Pelagus en fuite, Linceé, &c.**Pelagus, frappant Danaüs.*

ff ff ff

Pelagus

il le pousse dans la coulisse

Hyp: entrant Lin: entrant Hyp: entrant

Cru-el! tien reçois le prix de ta cruauté! Arrêtez Hyperme - nastre... O

ff ff ff

f

Pel: rentrant Hyp: elle tombe évanouie

Dieux! sauvez mon pere! Le barbare n'est plus Ah! cru-el!.. je me meurs.

f

f

Lin:

E-loignez la de ces scènes d'horreurs, et rappelez ses yeux à la lumière.

f

f

Maestoso

Mes freres sont vanges, j'ai punis les forfaits; le ciel a conser- ve les jours de ce que j'aime.

f

Tromb:

Oboe

Violini

Viole

Lincée

Chœur

Basso

f

f

f

Rendons graces aux Dieux de leur bonté su- pre

Rendons graces aux

f

f

- me de leur bonté su - - prê - - me.
 Dieux
 mais du courroux du Ciel quel ter - ri - - bles ef-

Allegro
p
cres.
p
p
p
Allegro
cres.
cres.
f

16

SCENE XI.
Lincée et le Chœur.

257

Trombe

Corni

Flauti

Oboe e Clarinetti *oboi soli*

Violini *p*

Viole *ff*

Fagotti

Tromboni

Timpani

Lincée et Chœur *La terre tremble! le ciel gronde!* *fers!*

Basso *Allegro* *p* *ff*

en-tendez vous la foudre re-ten tir ? l'enfer s'ouvre pour englou-

col 1^{re} V.

p *ff*

p 16 *ff*

Handwritten musical score for a multi-voice choir and piano accompaniment. The score is written on 16 staves. The top four staves are for voices (Soprano, Alto, Tenor 1, Tenor 2). The next four staves are for piano accompaniment (Right Hand, Left Hand). The bottom four staves are for a second set of voices (Soprano, Alto, Tenor 1, Tenor 2). The music is in G major and 4/4 time. The lyrics are in French. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* and *fp*. A rehearsal mark *8* is present above the fifth staff. The page number *16* is at the bottom center.

- tir ces lieux de sang sous sa voûte pro-fon-de. fuyons vers la terre fé-conde de l'heu-

fp fp fp fp

Le Palais écrasé par la foudre, et dévoré par les flâmes, s'abîme et disparaît. La Décoration change et représente les Enfers. On voit le Tartare roulant des flots de sang sur ses bords, et au milieu du Théâtre, Prométhée enchaîné sur un rocher; ses entrailles sanglantes sont dévorées par un vautour, et sa tête est frappée de la foudre à coups redoublés.

Les Danaïdes sont les unes enchaînées par groupes, tournant elles par les Démon, et dévorées par des serpens; les autres poursuivies par des furies, remplissent le Théâtre de leurs mouvement, et de leurs cris; une pluie de feu tombe perpétuellement.

ff

16

ff

quel

Chœur des Damaïdes

Handwritten musical score on page 263. The score consists of 16 staves. The first 10 staves are instrumental, featuring various musical notations including notes, rests, and dynamic markings. The 11th staff contains the lyrics: *le ri-gueur!* *quels tour-mens* *i-nou-is!* *ces ces ces*. The 12th staff continues the lyrics: *le ri-gueur!* *quels tour-mens* *i-nou-is!* *ces ces ces*. The 13th staff contains the lyrics: *le ri-gueur!* *quels tour-mens* *i-nou-is!* *ces ces ces*. The 14th staff contains the lyrics: *le ri-gueur!* *quels tour-mens* *i-nou-is!* *ces ces ces*. The 15th staff contains the lyrics: *le ri-gueur!* *quels tour-mens* *i-nou-is!* *ces ces ces*. The 16th staff contains the lyrics: *le ri-gueur!* *quels tour-mens* *i-nou-is!* *ces ces ces*.

-sez Dieu du Té - na - - re , quel plaisir bar - bare prenez vous a nos cris

Ja - mais
Démon

The musical score on this page consists of 16 staves. The notation is in a historical style, likely from the 18th or 19th century. The staves are arranged in a single system. The notation includes various musical symbols, including notes, rests, and clefs. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C). The music is written in a single system, with the staves numbered 1 to 16. The notation is in a historical style, likely from the 18th or 19th century. The page number 265 is in the top right corner.

filles dénaturées vos supplices ne finiront ja-mais non ja mais d'affreux ser-

-pens se nourri-ront de vos en- traîles de chi- rées, et sans- ces- se el-le renai-

ff ff ff

ff

Danaïdes ces - - - - -

ces - - - - - (o Danaus

- trons pour é - o tre tou jours de vo - re - - - et fin dont sur la ter - re en

proye a ta fu-reur la haine avait de-ja com-men ce' le sup - pli - - ce, qu'i-ci tu crunt'

f

p

ff

p

ff

le, su nus-se a celle du vau- tour qui de- chi-re ton cœur qui de- chi-re ton cœur

16

musical score for page 270, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in French, such as "ces - - sez Dieux du Té - na - re !" and "Ja - - mais filles de natu - re - es non ja mais vos supplices ne fi - ni -". The page number 16 is visible at the bottom center.

ces - - sez Dieux du Té - na - re !
Ja - - mais filles de natu - re - es non ja mais vos supplices ne fi - ni -

16

Handwritten musical score for a 16-measure piece, page 271. The score is written on 16 staves in G major (one sharp) and 4/4 time. It features a variety of musical notations including eighth, quarter, and half notes, rests, and dynamic markings such as *sf* (sforzando) and *f* (forte). The bottom staff contains French lyrics: "e-prou-vez des tour mens sans re-la-che sans fin subis-sez l'ar-". The page number "271" is in the top right corner.

ces - - - sez Dieux du Té - - na - - - re!

- - rêt du des - - tin ja - mais ja - mais vos sup pli - ces ne fi - ni - ront

16 *fp fp fpfp ff*

Handwritten musical score for a vocal and piano piece, page 273. The score is written on 18 staves. The top 10 staves are for the piano accompaniment, and the bottom 8 staves are for the vocal line. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are dynamic markings such as *ff* (fortissimo) and *p* (piano). The vocal line includes the lyrics "non ja - - mais" and "ah!".

The musical score on page 274 consists of 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a key signature of two flats (B-flat and E-flat). The notation is arranged in a standard musical format, with staves grouped together. The score concludes with a double bar line.

La toile baisse)

FIN.

